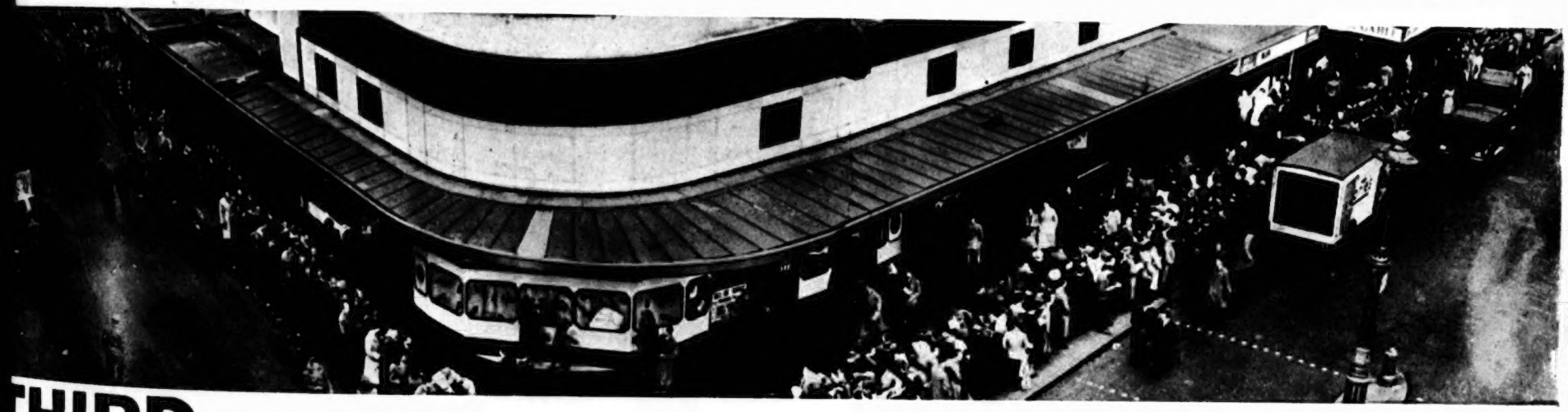
Kine WEEKLY

T.U.C. In Product Talks With F.I.E.C.

—See Page 3

FIRST RE-PRESENTATION WEEK (AND THE 227th IN THE WEST END!)

SECOND RE-PRESENTATION WEEK (QUEUES RIGHT AROUND THE BLOCK AGAIN!)



THIRD RE-PRESENTATION WEEK (BUSINESS ACTUALLY BIGGER THAN THE FIRST WEEK'S!)

AND IN ITS FOURTH WEEK "G.W.T.W." IS STILL PUTTING A CAPITAL QUEUE IN LEICESTER SQUARE!

THE SEA HAWK SAILS AGAIN
Prepare for Action!
ERROL FLYNN
The Sea Hawk
CLAUDE RAINS · FLORA ROBSON
BRENDA MARSHALL
AND CAST OF THOUSANDS
DIRECTED BY MICHAEL CURTIZ
WARNER BROS' MIGHTIEST SPECTACLE
OPENING WARNER THEATRE NOV 2
RE-RELEASED DEC 22 (Oh! Happy Xmas

20TH CENTURY-FOX'S
Greatest Musical
"I Wonder Who's Kissing Her Now?"
Odeon, Leicester Square,
NOW

Kinematograph WEEKLY

LARGEST NET SALE: OVER 5,000 COPIES WEEKLY

No. 2,115. Thursday, November 13, 1947. Vol. 369.

Armistice Day Observance 1947
See BRITISH MOVIETONE NEWS

Unions Call All-Studio Crisis Meeting: Ask for T.U.C. Support

RANK IN TAX-PRODUCTION CONFERENCE WITH B. of T.

Treasury: "Johnston May Come"

THE Trades Union Congress may come into the film crisis arena. Delegates of the Film Industry Employees' Council met the Economic Sub-Committee of the T.U.C. on Wednesday. The film men want full support for their plans to improve British production methods as set out in the F.I.E.C. recommendation on the Films Act.

The F.I.E.C. visualises a long-term policy in its approach to the T.U.C., and has, the KINE. understands, called a mass meeting of members of the six constituent unions. The meeting will take place in London on Saturday, when a blunt summing up of the crisis position will be given by George Elvin, Tom O'Brien, Ralph Bond, Gordon Sandison, and Edward Breed.

It became clear this week that the present producer-union dispute has been linked by the Board of Trade to the whole problem of the discussions between Whitehall and the M.P.E.A. of America on the Dalton duty.

Meeting with B.F.P.A.

Harold Wilson, President of the Board, called a meeting of B.F.P.A. representatives on Monday to discuss both the tax position and the current problems of film production.

The KINE. understands that the producers, who were led by Arthur Rank and Sir Alexander Korda, told Mr. Wilson that they had definite plans for increasing Britain's film output and that they would guarantee to keep their studios fully engaged. E. W. Wingrove, B.F.P.A. secretary, said that, in making this pledge, his members had emphasised that the Association does not represent certain U.S. companies which control studio space in this country.

The F.I.E.C. is to put its case to Harold Wilson on Friday. A joint meeting will be summoned at a later date.

A B. of T. spokesman told the KINE. this week that the Monday discussion concerned itself, first, with the tax question, and, secondly, with production problems. He emphasised that although Mr. Wilson intended to hear the F.I.E.C. case on Friday, he had made it clear in statements to the

Continued on page 14

"CREDIT CUTS WILL ADD TO DOLLAR OUTPUT"

C.E.A. TO ADVISE B OF T ON RENTERS' ACTION

STRONG exception has been taken by exhibitors to the latest moves of the K.R.S. in the restriction of rental credit.

Criticism of the K.R.S. was strongly expressed when delegates to the General Council meeting at Birmingham assembled after the first committee meeting at the Midland Hotel on Tuesday morning.

It was alleged that old-established exhibitors who had played a leading part in the affairs of the C.E.A. had just been abruptly advised that their credit would, in future, be restricted to a seven-day settlement basis.

The General Purposes Committee meeting on Tuesday afternoon decided to recommend that the C.E.A. should raise the whole matter with the Board of Trade and points out that the arbitrary action of the K.R.S. could not have been taken at a more unfortunate time.

If these letters were put into effect, it was argued, it would add substantially to the country's output of dollars.

The C.E.A. also decided to call for an early meeting of the Joint Committee to discuss the whole subject with the renters and settle to a new standard contract.

A typical letter signed by Frank Hill was read out at the meeting in which the K.R.S. pointed out that a renter theoretically had the right to demand payments daily. It was explained that weekly settlements would be considered satisfactory and that failure to make them might invoke the renters' credit machinery.

FUEL: NOT LESS THAN 80% OF 1946 SUPPLY

No kinema will receive less than 80 per cent. of its last year's allotment of solid fuel, and the C.E.A. officials hope that in most cases supplies will be normal.

This was revealed at the Association's committee meeting at Birmingham on Tuesday when discussing talks between Leslie Knopp, the C.E.A. technical adviser, and the Ministry of Fuel and Power.

Pictures and comment on C.E.A. General Council meeting at Birmingham appear on pages 12 & 4.

RENTERS' STAFF MEET ON WAGES

A MASS meeting of renters' employees, members of N.A.T.K.E., was called for Wednesday evening of this week. At that meeting, union men will take a final decision whether they will accept or reject the final wage scale plan set out by the K.R.S.

Frank Hill, secretary of the K.R.S., said that the last negotiating meeting will be held on Thursday. If the N.A.T.K.E. rejects the scale, then the renters will send the matter to National Arbitration.

Independents Want Separate Deal

The statement that the Society of Independent Motion Picture Producers is opposed to any decision on the *ad valorem* duty which involves a substantial money freeze is unconfirmed, says the KINE. New York correspondent.

Independents may insist upon a separate deal instead of acting with the M.P.E.A.

C.E.A. TO DROP CAMPAIGN FOR RENTERS' QUOTA

Sequel to Geneva Agreement

THE C.E.A. has decided to drop its campaign for renters' quota.

The General Purposes Committee on Tuesday afternoon heard a long report from B. T. Davis and W. R. Fuller in which they explained that negotiations now going on between the Americans and the Government might well result in a position in which American renters were still adequately stocked with British films.

The matter arose when correspondence was read between the Association and the Board of Trade in which the Board explained the reasons for dropping renters' quota in the forthcoming White Paper on the Quota Act, and said that it believed, following the undertaking given in Geneva on their behalf, the American companies would make no fewer films in practice than they would were renters' quota retained.

Therefore, the Board wrote, they hoped the C.E.A. would agree to fall into line with the general view.

N.A.T.K.E. TO DISCUSS XMAS DAY OPENING

The National Executive Council of N.A.T.K.E. has been called for an emergency meeting on Sunday to consider three urgent matters.

First, they will consider negotiations with the Theatres National Committee on the Christmas Day closing of theatres on which the closing of kinemas will depend.

Secondly, they will discuss present film production conditions.

Thirdly, they will consider any effect on the entertainment Industry of any change in the entertainment tax with this week's Budget.

Government Will Insist On £4,500,000 in Dollars Limit

WHITEHALL officials and many responsible film men were saying this week that the Dalton duty of 300 per cent. will definitely be amended—but only if the U.S. producers admit that they cannot expect more than four and a half million pounds in dollars from this country in the future.

This insistence by the Government on its basic proposal on remittances is reflected by statements in the House by Harold Wilson, Board of Trade President, and W. Glenvil Hall, Financial Secretary to the Treasury.

Serious debate on the M.P.E.A. proposals—and Fay Allport's meeting on Friday was only a preliminary—will not take place until the Chancellor has wound up the autumn Budget.

Rumour is still strong that the Americans pin their hopes to their

Continued on page 7

KINEMATOGRAPH WEEKLY

93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468

Telegrams: Kine, Coutnernwood, Rand, London

Joint Editors:

A. L. Carter : Connery Chappell

Assistant Editor: Alex J. Martin

"Kinematograph Weekly" is a member of the Audit Bureau of Circulations

CHILDREN AND S.O.

A STRANGE and somewhat anomalous situation emerges from the judgment delivered recently in the Court of Appeal. Under that decision it is ruled that the exclusion or non-exclusion of children from kinemas on Sundays is, within certain undefined limits, a matter for the local authority, and that its decision cannot be upset by the action of another and higher court.

The Master of the Rolls delivered a judgment in which two other Lords Justices concurred, that the court had no power to interfere with the decision reached by the local authority so long as matters were not taken into consideration which ought not to have been so taken.

A later portion of the judgment went on to declare that decisions might vary between local authorities, but that each decision would stand unchallengeable. The welfare of children was a matter for a local authority, the judgment stated. The court could not substitute its own view for that of the local authority with regard to the reasonableness of the condition complained of.

Such a decision places the local authority in a dictator's seat of power, as so long as it does not "arrive at a decision at which no reasonable authority (vague term!) could have arrived," the decision is unchallengeable. It may—and probably will—happen that adjoining areas will have opposite conditions operating, and either side to the problem be powerless to effect changes except by an alteration of personnel composing that authority.

We have moved a long way in this matter since the Cinematograph Act of 1909 concerned itself solely with the physical safety of those who attended kinematograph performances, and the present decision may only be the logical extension of the modern dictum that it is the concern of governments to supervise the activities of all citizens from "the cradle to the grave." Even so, it appears to be contrary to the boasted privilege of the Briton, that he can take his grievance to the highest court in the land.

BIRMINGHAM

Tuesday

DUE, perhaps, to the fact that the original idea of holding a film preview on Monday night had had to be cancelled, the C.E.A. General Council get-together in Birmingham started off on a soft pedal.

The good old days, when people arrived by road, after meeting on the journey, have gone, at least for some time, and the proceedings started with a trek across the road from the railway station.

Quite a number of the lads, though, were not due to clock in until this morning, and there were many notable absentees last night.

THE journey down, for those who took the teatime train from London, was enlivened by the presence of the indefatigable Harry Adley, who was already installed at Euston, with seats commandeered and with reserve liquid resources to hand in the event of L.M.S. supplies running out, which they duly did by the time Coventry was reached.

What a man he is! What would a C.E.A. meeting in the provinces be without him!

Even here, on a strictly business trip, with wives, dinner jackets and social events all more or less taboo, Harry succeeds in waltzing up a bottle and dispensing his particular antidote to austerity.

HEADQUARTERS for the Council meeting is the Midland Hotel, where most of the headquarters staff and the officers are putting up.

It isn't the most cheerful place on earth, and at first it was hard to find any of the delegates in the corridors.

The first I spotted were Tommy France and Cecil Mather, from London, in earnest powwow with Walter Fuller, whose report on his Washington conference was the chief discussion point of the evening. Young John Davies, London vice-chairman, was not as yet in evidence.

His senior, Sydney Lewis, the branch chairman, had eaten on the train and disappeared for the evening to the sickbed of one of his family, who lives locally.

I MET Charlie Isaacs, of Wales, among the first arrivals, talking to the Peter Pan from Newcastle, Charlie Chipchase.

A. W. Black, of Leicester. Bertie Blake, of Portsmouth, and Roy Chamberlain, of Bristol, were among the later arrivals.

Teddy Hinge, full of enthusiasm for his Christmas pantomime, was early to clock in. He reported that business was brisk and that he would have six "live" shows on the road this Christmas.

OTHERS who were much in evidence last night included Maurice Prince, of Devon, who was being paged with urgent telephone calls from his distant theatre in Torquay, and George Scarborough, the last president but one.

LONG

Dudley West, in a pepper-check swagger coat, was early in from Liverpool, as was Bill Speakman.

Northerners like Dennis Walls and Will Westwood had not yet turned up.

Delegates and interested film people were also fixed up at other hotels.

There was quite a gang at the Queen's, where one party was headed by Dicky Pearl and included Dave Harris, his general manager, and Tommy Mangan, his Birmingham branch man.

Meanwhile, P. and M., which is one of Sir Sidney Clift's companies, was assuming a temporary Adley mantle, and entertaining all comers in a suite where Arthur Baker and Ken Jones acted as hosts.

IN the main, the programme is not a very exacting one.

This morning there was the Legal, Finance and Parliamentary Committee meeting, at the Midland, followed by a lunch, given by the Rank Organisation at the Odeon.

The General Purposes Committee met in the afternoon, while in the evening there was another Odeon party, followed by a preview of a new Ealing picture, "It Always Rains on Sunday," and a dinner.

TOP item to-morrow, of course, is the General Council meeting in the morning, to be followed by the Birmingham branch lunch at the Midland.

Then, for most of the southern delegates, anyway, will be a surge across the street to get to Euston by 6.0.

Not a very exciting programme, let's face it.

I HAD a good, long look at the Fuller-Davis report on the Washington trip, and a mighty interesting document it is.

Running to nearly 3,000 words, it is too long for us to give in full in the KINE., but our abridged version shows the skill with which the General Secretary and B.T. went about their business.

At Birmingham there was something approaching unanimity that Fuller had done a fine job for the industry in general, the delegates mostly arguing that the tax crisis is well on the way to solution.

POINTEDLY enough, by the way, Fuller's own report, while certainly not pessimistic, does not go quite so far as some of the earlier reports.

He goes on record as saying that he "hopes" B. T. Davis is right in his prophecy—made in last week's KINE.—that the solution will be found this month.

He implies that while he is hopeful, he is not as confident as all that.

CERTAINLY, Davis and Fuller were nothing if not well received. The report contains almost mouth-watering references to hospitality willingly offered and most reluctantly refused.

Spyros Skouras asked the C.E.A. men up to his home. Barney Balaban offered them the use of his estate. Jack Cohn wanted them to visit him. Murray Silverstone, as ever, was the soul of hospitality. Joe Seidelman was the last of the American leaders to see the visitors from the C.E.A., and his gift of 100 cigars was a pleasant reminder of a hectic and, we all hope, successful trip.

FULLER was able, in his report, to explain to his members exactly what the financial repercussions of the tax will be to the rank and file of U.S. producers, and remarks emphasised how the present situation has thrown Hollywood out of gear not only for the present, but for the next 18 months or so.

Meanwhile, as is well known, U.S. independent producers are finding it difficult to get financial support from the bankers as a result of the British move. I imagine that we will all have plenty to talk about after the General Council debate.

MEMBERS had many things to say on Tuesday morning when strong exception was taken to the terms of the K.R.S. letters restricting credits to seven days.

The matter is likely to be raised in no uncertain fashion at Wednesday's General Council when, according to advance information, the chief speakers are likely to be Charlie Metcalfe and George Scarborough.

Apparently, the renters have written to a number of highly reputable and long-established C.E.A. men advising them of special restriction in their credit, and the exhibitor line, evidently, is that the new move will involve them in increased staff difficulties.

WRITING well before the General Council, it seemed as if matters had resulted in stirring up a number of complaints against the renters' association, and I was assured that there would be some very tart criticism on Wednesday morning.

Among other things, the recent K.R.S. decision to have a paid president is likely to be criticised, although how this ties up with restricted credits I do not profess to know.

THE temperature warmed up considerably by lunch time, and delegates thawed out under the influence of Leslie Holderness at the Rank Organisation lunch at that perfectly appointed Birmingham Odeon, which Leslie runs with such spectacular efficiency.

It was a tremendous effort for the end of 1947, with tea roses on the tables and with every-

SHOTS

thing laid on in a way which would only have been possible for a Holderness or an Adley, and this, I venture to say, is high praise indeed.

Later, in Leslie's museum-like private office, Tom O'Brien improvised a hasty Trade Press conference.

TOM was anxious to tell us that much importance attaches to his National Executive meeting on Sunday, when the boys will be there to consider present risks in production and cock an eye at certain tendencies developing in the unions' policy inside the industry.

These trends may be important or they may not—time will show.

Most of us, I suggest, think that Tom, with all his faults, is fundamentally a good friend of the trade and can well control outside influences if they develop within the Film Industry Employees' Council.

LONDON

OTHERWISE, the chief item, needless to say, is the threat of an increase in entertainment tax.

I write before the Wednesday Budget, and anything I say on this subject will be pure speculation.

My well-informed Parliamentary Correspondent, who is reluctant to be drawn into the universal guessing game which always goes on around Budget time, though, is of the opinion that the trade will be lucky if it gets off without further headaches.

MEANWHILE, to revert to the tax itself, everybody knows that the first meeting has taken place between Fay Allport and Sir Wilfrid Eadie. I had a few words with Fay on the 'phone afterwards, but quite properly he said nothing.

Any statement—if there is a statement—will naturally have to come through the British Treasury.

Latest informed comment in the business is that while there is still no need for anything but measured optimism, the working out of any reinvestment policy agreed by the Treasury will require an enormous amount of thought by lawyers and income tax accountants.

So the general view has now veered round slightly, and it is felt that B. T. Davis's statement —quoted in last week's KINE.— that things would be cleared up by the end of the month, is likely to be in advance of the accomplishment.

THE lunch which the trade was giving to Sam Eckman, Jun., has been cancelled. It was to have been held next Wednesday. I hear that alternative arrangements may subsequently be made.

The idea of the lunch was to congratulate Sam on his recent award of the C.B.E. and on his long service in the film trade in this country.

The arrangements were in an advanced state of preparation when one or two hitches cropped up. However, the trade will no doubt have an opportunity of giving Sam a pat on the back in the not too-distant future.

ARTHUR TAYLOR, that indefatigable worker, has dropped me a line to remind me that arrangements are now complete for the buffet-dance at the Savoy on Wednesday, December 10.

Howard Baker and his broadcasting band will lead the stomp.

Some tickets at 50s. apiece are still available, and application should be made as soon as possible.

WHAT a shock it was to pick up my *Sunday Express* on Sunday morning and to see a front-page story about dear old Sam Langford and the reference he made to his wife in his will, details of which were published last week.

Sam was one of the happiest married men, and the devotion between the two of them was something of an inspiration in these sad and cynical days.

I AM indebted to Roland Thornton, who is now doing a subtle job of public relations for the M.P.A., for pointing out the underlying importance of last week's brief debate in the House of Commons, when members of all shades discussed the film tax.

That the dollar saving implied by the tax is inevitable is not in question.

But, underneath the talk about dollars and taxes, as Thornton properly reminded me, there was a great deal of good will freely expressed for the Americans.

There was precious little of that anti-Hollywood stuff which usually marks a debate in Parliament.

It was left to Brendan Bracken, who speaks as an influential member of the Opposition, to say that we must be mindful of the help Hollywood gave us during the immediate past, and his tribute to the American film industry was a genuine one.

SIR ALEXANDER KORDA was to have sailed for the U.S. on Monday, but his trip has been postponed indefinitely, so I am told. Official reason: Pressure of current business.

Korda had hoped to take a rest after completing his "Ideal Husband" and seeing "Anna Karenina" through production. But with the current problems on "Bonnie Prince Charlie," the work on Carol Reed's new film and pre-production planning on "The Winslow Boy," the holiday question has now been ruled out.

WRITING of production, I must point out that George Elvin's letter to *The Times* on Saturday is merely another step in the systematic A.C.T. campaign against the producers.

This time Elvin went beyond his previous brief, and revealed some of the remarks which were made at that famous recent meeting between the unions and the B.F.P.A., when the workers were apparently told quite bluntly that there was no object in speeding up certain aspects of production, as in the circumstances there was neither the finance nor the inclination to make more films than were at present scheduled.

IT was our own private report on this meeting which caused the KINE. to come out with its main page story a fortnight ago, when we said that rising costs and protracted schedules were heading us straight into a production crisis.

Following this story—and the many references to the subject in the lay Press—both the Korda and the Rank interests issued optimistic statements disclaiming any intention of going slow, and pooh-poohing the idea that there was anything in the nature of a crisis.

W. WESTWOOD

C. P. METCALFE

ARTHUR TAYLOR

G. ELVIN

F. B. BLAKE

CLOSE-UPS

by SCREENCOMBER

Fireworks

AN unfortunate incident occurred in Wardour Street on Guy Fawkes' night when a foolhardy film executive decided to stand out on the sidewalk to await his car. Though it was purely a case of mistaken identity, trouble started when some passers-by started throwing pennies, and developed when a crowd of urchins hoisted him on a barrow and wheeled him up the street shouting, "Remember the Guy."

Outside the British Board of Film Censors he was immediately awarded an "H" certificate, and with catherine wheels blazing and rockets ascending he was carried in triumph and dumped on a bonfire in Bloomsbury Square. His absence has been explained away, officially, as the result of a cold, but the truth is that it was the heat.

Many years before the war a similar incident happened while Wart Winkleheim was holidaying in Scotland. While swimming in Loch Ness Wart removed his glasses and terrified villagers reported that the Loch was infested by hideous monsters. This is probably the first time that the mystery of the Loch Ness monster has been revealed, a very simple explanation to a problem that has baffled world scientists for years.

Robomanager

IN preparation for the threatened nationalisation of the Film trade, secret experiments are being carried out with the new jet-propelled, supersonic, robomanager, who can sign forms quicker than sound. With the drastic cut in newsprint, Government departments find themselves stacked up with paper which will guarantee them bigger and more involved forms for years to come on which they can ask damfool questions about any crazy thing that enters their heads.

The new robomanager can sign forms with both hands and an artificial limb can be fitted so that he can also sign in triplicate. He is also fitted with a special mixing device so that when the form goes in at one end it comes out at the other in such a jumble of incoherencies that even those experts, whose job is to make the forms completely baffling, are envious.

Simple Explanation

EVEN now there are people who do not seem to be able to get the hang of the recent 75 per cent. tax. It is all very simple. Previously the Government drew quite a useful sum from the film industry in various taxes, but with the imposition of the 75 per cent. the Americans decided to withdraw their films and the Government now get nothing. The Americans, on the other hand, rather than accept only 25 per cent. of the profits have decided to ignore the British Film market and so neither the Government nor the Americans get anything and everybody is happy.

History of the British Film

STUDIOS CONSTRUCTED OF GLASS TO CATCH THE SUN

In the Days When They Comprised One Stage Measuring About 28ft. by 15ft.

The Third Instalment

SIMPLE actuality and topical films naturally required neither studios, properties nor special lighting, being filmed on the spot. Simple, made-up scenes were made wherever the light was good enough, which in practice meant that they were made in the open air. The first made-up film produced for public projection in England, R. W. Paul's "Soldier's Courtship," was made on the roof of the Alhambra Theatre; and gardens, waste land and actual streets were the setting of many an early film—P. Longhorn recalls that the picturesque inn at Ecclesall often appeared in films of the Sheffield Photo Company.

The elaborate studios of later years may be traced back to the small, out-of-door stages which soon began to appear. These were erected by more or less all producers around the turn of the century, and facilitated the projection of films requiring interior settings. Some idea of the rough-and-ready nature of these early beginnings may best be given by quoting descriptions of three of the most important of them—Hepworth's, the Sheffield Photo Company's and Gaumont's. Cecil Hepworth says of the stage he erected in the garden of his villa in Hurst Grove at Walton-on-Thames in 1898/9:

"It consisted of a wooden floor, about 10 ft. by 6 ft., laid down in the tiny back garden with two or three uprights to prop the flats against. The scenery was painted in the kitchen; the smell of the size, incidentally, was a pleasing addition to our food, saving the cost of cheese."

THE Sheffield Photo Company stage of about 1900 was of the same type—in a letter to the writers P. Longhorn recalls it as follows: "This consisted of a stage 18 ft. from the ground, about 20 ft. long by 9 ft. wide, the back of the stage was formed by one wall the full length of the stage and approximately 14 ft. high, with a further 5 ft. of stage floor behind for on and off stage work. This wall was provided with a door and a window of the usual household type. This being an open-air studio the wall had to be repapered for almost every scene taken, and many times when the papering had been finished the light had failed and there was no more work for that day. Owing to this and other difficulties of like nature interiors were kept out of as many subjects as possible."

This form of studio was fairly general for several years—that of W. G. Barker was yet another example. It was a short step from this to the glass studio—"a veritable Crystal Palace," as someone was sure to call it—developed by several of the more important producers in the opening years of the twentieth century. It seems possible that the first in the country was that of the Mutoscope and Biograph Company behind the old Tivoli by the Adelphi Arches. According to F. W. Baker:

"Studio built about 1897 at the back of the old Tivoli, Strand, for the American Biograph Co.: The studio revolved on the cup-and-ball principle (an old stage device). The ball being bolted to a cement bed, the cup fixed to the centre of the floor and well blackleaded, at each corner was a detachable wheel which ran on a flat circular plate flush with the ground. This enabled the studio to turn in any direction for the best light. The glass part of the studio was put together in sections, easily taken apart, the idea being to stage any outdoor set such as part of a ship, etc., by detaching the wheels, the cup-and-ball device enabled the floor to be moved up or down in any direction, giving a perfect movement of a ship at sea."

THIS studio was apparently unique. The more usual type was a stage of roughly 28 ft. by 15 ft., with glass roof or walls to admit the maximum amount of sunlight, and sliding doors which could be opened on a fine day. Both J. Williamson and G. A. Smith, working at Brighton—the former at Wilbury Road and the latter at St. Anne's Well Gardens—had studios of this type with rails at the front on which the stage could be extended in the manner of an apron stage.

R. W. Paul's famous studio at Sydney Road, New Southgate, built in 1899, was one of the first of this type. It had a glass roof and sliding doors, but was equipped for trick effects, with consequent structural differences: "It comprised a miniature stage, about 28 ft. by 14 ft., raised above the ground level and protected by an iron building with wide sliding doors and a glass roof facing north. At the rear of the stage was a hanging frame on which backcloths, painted in monochrome, could be fixed; the frame could be lowered through a slot to facilitate the work of the scene painter. Traps in the stage, and a hanging bridge above it, provided means for working certain effects to which I will refer later. Eventually a scene painting room was added behind the studio. A trolley mounted on rails carried the camera, which could thus be set at any required distance from the stage, to suit the subject. Sometimes the trolley was run to or from the stage while the picture was being taken, thus giving a gradual enlargement or reduction of the image on the film."

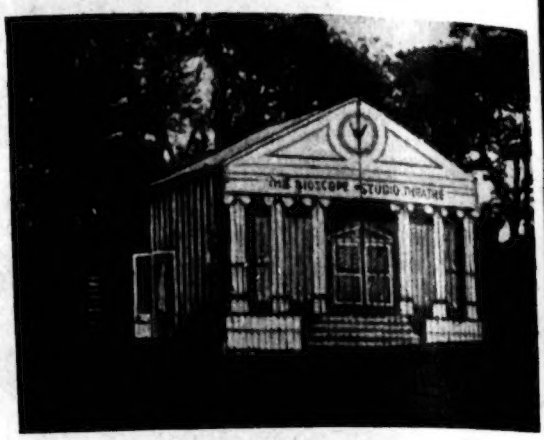
This reference to a mobile camera is of particular interest. As late as 1912 or 1913 anything but a perfectly static camera was frowned upon, but it seems from this remark of Paul's and certain other indications that a mobile camera was not entirely unthought of even in the very early period.

Incidentally, it was quite usual in these days for the producer to hire his studio out by the day to private persons, and R. W. Paul's 1902 catalogue contains the following announcement:

"THE large studio, adjoining my New Southgate works, is at the disposal of customers requiring the production of special advertising or other scenes, and is provided with paint rooms for full-sized scenery, under the supervision of a competent artist, and a stock of about fifty backgrounds ready for use. The stage traps, bridges and wings enable any stage performance to be animatographed, as will be seen by the description of many of my new subjects below, all of which were produced here. This building, erected to my own designs, which is the only one of the kind in this country, enables the photographic effects to be perfectly controlled."

Towards 1903/4 the possibilities of powerful artificial lighting were being realised and the indoor studio was making its appearance, though still in a very rudimentary form. The Mutoscope and Biograph Company moved from the studio described above to an indoor studio at 107, Regent Street.

(*Continued on page 7.*)



A remarkable contrast to the studios of to-day is this Bioscope Theatre used by G. A. Smith at St. Anne's Well Gardens, Brighton

The all glass design employed by J. Williamson at Wilbury Rd., Brighton. It shows the studio with the floor partly drawn out into the open

MAJOR CIRCUITS EXTENDED RUN PLANS

G.-B. and Odeon to Co-ordinate Releases

BRITAIN'S three major circuits are starting a system of extended playing times—especially for British films. D. J. Goodlatte, of A.B.C., told the KINE. this week: "As an experiment and to satisfy those independent producers, who allege that their films do not receive adequate playing time, we are working on a plan which will enable films in certain situations, both in London and the provinces, to have an opportunity of earning extended runs.

The KINE. understands that in particular, A.B.C. will give special extended runs to the new Korda picture, "Anna Karenina."

Arthur Brown, speaking for G.B., said that it had been suggested that there would be a greater public if a film were re-released within a few days of general release instead of waiting the usual six or seven months.

"G.B. is proposing to put this theory to the test when we are short of product," he continued, "and the company will use selected product. It is intended to play one week after Odeon release."

Dick Hamer, of Odeon, comments: "There has been so much talk about the present release system not exhausting the public appeal of a picture that we have decided to put the matter to the test.

"We propose as an experiment to re-release a selected subject one week after the last London release date. In this way we will prove the worth of the contention that there is a public who, unable to see the film on release, would be willing to see it on its early return.

"It should be an interesting experiment."

HISTORY OF THE BRITISH FILM

Continued from page 6

and Hepworth also had an indoor studio which may, indeed, have been the first in the country:

"The first covered studio at Walton was one of the first anywhere, the honour being shared by Paul, of England and the Vitagraph Co. of America. Anyhow, the date was about 1903, and I will leave it at that . . . the studio (was) on the first floor. It was glazed with muranese glass to diffuse the sunlight and cast no shadows. It had auxiliary lighting from ten open-type arc lamps."

The change-over to artificial lighting, however, was not immediate. The famous Gaumont studio at Shepherd's Bush was not opened until November, 1905, when it was considered the last word in efficiency, yet it was made largely of glass and still relied to a considerable extent on daylight. Nevertheless, it was far removed from the makeshift platforms of eight or ten years before.

Next week: Selling and Showmanship.

Directors Join Usherettes in New Blackpool "Union"

ALL FYLDE MEMBERS HAVE RESIGNED THEIR PLACE IN N.A.T.K.E.

DIRECTORS and employees of the six kinemas in the circuit of Fylde Cinemas in the Blackpool area are all members of a new Association—Fylde Entertainments Employees' Association—which is on the point of completing with the company an agreement dealing with working conditions.

This is a development of the Fylde Cinemas Social Association, whose activities will be continued by a committee of the new Association. The directors of Fylde are J. F. Emery, J.P., R. G. Emery and R. C. Taylor.

Taylor, who is J. F. Emery's aide-de-camp so far as his Blackpool kinemas are concerned, told the KINE. that all the employees who were members of the N.A.T.K.E. had voluntarily withdrawn from the union. Subscription to the Association is 1s. a week, half of which is paid by the employee and the other half by the company.

"Mr. Emery, Sen., wishes to emphasise that this is not a fight against any union," added Taylor. "It is merely a matter of the employees deciding what is best in their own interests. If any member wishes to retain membership of the union, he can do so. It is a matter for the employee. He can be a member of the union and of the Association. If any employee is dissatisfied or has a grievance, there is now the machinery to bring the matter direct to Mr. Emery's notice."

Office staff and directors are all included in the scheme and pay the agreed contributions.

Emery is President

First president is J. F. Emery, J.P., managing director of Fylde Cinemas, and the vice-president E. Pashley, chief projectionist at the Rendezvous. R. C. Taylor (director) and J. Walmsley (projectionist, New Oxford) are joint secretaries.

The general committee comprises three members—manager, and one representative each of the projectionist and female staffs—from each kinema, and the three directors. The female members include representatives of the usherettes, cashiers and cleaners.

The general committee representatives were elected by vote at the individual theatres. Then there is an executive committee elected by the general committee, a finance committee and social committee. The social committee will carry on the work previously undertaken by the Fylde Cinemas Social Association.

Draft rules have been drawn up and these provide that there shall be no paid officials, and that membership is voluntary; immediately upon joining the Association, the member becomes entitled to the benefits of the agreement.

It is also proposed to accept members of the staffs of other kinemas in the area, "provided that they and their employers accept the rules of this Association as laid down."

An agreement governing working conditions has been drawn up.

£7,500 COMPANY TO FLOAT CIRCUIT

Negotiations are proceeding for the acquisition of the Rex, Hindley, Lancs, by Cellini Circuit Cinemas, a £7,500 company, registered on October 28 by Lawrence Cellini, of Ainsdale, and Robert C. W. Neale, of Sheffield, both exhibitors.

J. Livesey, managing director of Tiger Cinemas, the company which owns the Rex (910 seats), told the KINE. that the sale is expected to be completed by Monday.

LATEST MONARCH APPOINTMENT

Pushing ahead to complete his sales organisation on a nation-wide scale W. J. Gell, managing director of Monarch, has made the following appointments: Horace S. Coxall, of Glasgow, and George Cowan, of Newcastle, representatives in the North of England and Scotland respectively; P. J. McIlroy is representative for West of England, S. Neville will cover Manchester, and F. H. Gill will represent Monarch in Nottingham, Derbyshire and Leicestershire.

NO BEAUTY CONTESTS OR QUIZZES

G.-B. Request Turned Down at Leeds

LEEDS Watch Committee has refused permission for beauty contests and quiz sessions to be held at the Majestic, Scala, Gaumont and Assembly Rooms to augment film shows.

D. Heughan, circuit controller, said the application to the Leeds Committee had not been made because of shortage of films. His company had sufficient films to last many months, but it wanted to introduce quizzes and other competitions into the programmes. Although similar novelties had been introduced into programmes in many other places, the company had not been able to obtain permission from the Leeds Watch Committee.

British Lion's New No. 2 Sales Chief

Leslie Faber, ex-United Kingdom Branch Sales Supervisor for Columbia has been appointed Assistant Sales Manager of British Lion.

Leslie Faber has been with Columbia since its inauguration in this country.

Worthing Bans "Baby" Film

Worthing Town Council has banned "The Birth of a Baby," which had been booked by C. A. Seebold for his Rivoli Kinema.

THE TREASURY ON LATEST TAX POSITION

Continued from page 3.

50-50 plan, along lines of the Australian agreement.

But a Treasury official put the case like this: "A 50-50 scheme would mean that the U.S. will invest about £8,000,000 a year in this country—and an accumulation of 2½ per cent. interest on that annual sum would be quite a lot of dollars. The Americans will have to realise that Britain has stopped buying U.S. tobacco—so we can't afford much money for U.S. films."

Officials at the Board of Trade and the Treasury point out that it would be difficult for the U.S. to guarantee a showing for British pictures "which can't be forced on to any audience, no matter how good they may be." The point is emphasised in the report of the C.E.A. mission to America.

Allport, it is understood, has put no definite plan to the Treasury to date. He has merely exchanged views.

The Board of Trade decision to co-ordinate its talks with the producers and the unions with the current Treasury discussions afforded clear indication that there is no sign of an immediate settlement. The object of these conferences is to clear up the current producer-union split and to thrash out the whole economic implications of the Dalton duty.

Harold Wilson's talk on Monday evening was attended by Arthur Rank, Sir Alexander Korda, Michael Balcon, Lord Grantley, George Archibald, Mark Rubens, Sir Arthur Jarratt, R. P. Baker, and E. W. Wingrove.

After the meeting, Arthur Rank went on record with a four-word Press statement: "I was not dissatisfied."

The producers, it is believed, made it clear to the President that it is not B.F.P.A. policy to restrict the access of U.S. product to British screens. They did not suggest a "barter" system to ease the present 300 per cent. *ad valorem* duty, but gave facts and opinions of the potential value of British product in export markets. Later, they told the President about current and future plans for British film-making.

DELEGATE'S REPORT OF THE C.E.A. MISSION TO AMERICA

"Tax Solution Within Three Months Would Be Good Going," Fuller Tells G.C. at Birmingham

VISIT MADE AT EXPRESS WISH OF ERIC JOHNSTON— SIR ALEX KING'S SCHEME "NEVER STOOD A CHANCE"

THE optimism of B. T. Davis, national president of the C.E.A., who was quoted in last week's "Kine." as anticipating that negotiations between the British Treasury and the M.P.A. would be successfully resolved within a month, is not shared by general secretary W. R. Fuller. In his report to the General Council, Fuller declares that, in his opinion, two or three months would be good going.

The report deals factually and fully with the discussions engaged upon by the C.E.A. delegation and explains the difficulties with which the negotiators dealing with the import duty are faced.

The Davis-Fuller report on the C.E.A. trip to Washington to discuss the import duty with Eric Johnston, was presented on Wednesday to the General Council at Birmingham.

Preliminary negotiations which preceded the decision of Messrs. Davis and Fuller to visit America are detailed in this 3,000-word document, which reveals that the trip was made at the express wish of Mr. Johnston.

Reference is made to the valuable advice given the deputation by Fay Allport, of the M.P.A., and that they were on a fact-finding mission. "We had no plan," the report admits, "nor any scheme nor any counter-proposals."

Received by M.P.A.

"On this side the worst was assumed and with a host of good wishes coupled with unprecedented pessimism," the members of the deputation left by air on October 23 and October 24 respectively. They were received by officers of the M.P.A. with whom they travelled to Washington. On October 29 they lunched with Eric Johnston, who invited them to stay over to a meeting of the presidents the following day.

This meeting, write Davis and Fuller, was attended by Eric Johnston, the president, Messrs. Spyros Skouras (Twentieth Century-Fox), Barney Balaban (Paramount), Nick Schenck (M-G-M), Nate Blumberg and Cleever Cowdin (Universal), Jack Cohn (Columbia), Ned Depinet (RKO), Gradwell Sears (U.A.), Donald Nelson (Independents), Steve Brodie (Monogram), Motion Picture Association executives and some others.

"Mr. Davis addressed them on the points on which they desired information and we dealt with questions for about one and a half hours when we made way for the District Attorney, who dealt with the anti-trust side of the controversy. This adjourned meeting reached agreement on policy. We, being anxious that negotiations should be started as quickly as possible, made the suggestion that they should be handed to Fay Allport, their European representative in London.

Meeting with Allport

On arriving back in London we were met by Mr. Allport, who said he had been instructed to get on with the negotiations, but at that stage did not know what he was to negotiate.

"We made a report in official quarters and a very clear indication of the welcome news that negotiations would be resumed was given in the House by Glenvil Hall, the Financial Secretary to the Treasury, and John Belcher, Parliamentary Secretary to the Board of Trade.

"On last Friday, November 7, Mr. Allport began his negotiations with Sir Wilfrid Eady at the Treasury."

Allusion is made to the difficulties experienced by negotiators in face of the anti-trust laws. A body like the M.P.A. where there is a dissentient minority on a highly controversial trading matter cannot do anything until it has squared that minority.

Financial Headache

"The American producers' attitude is wholly a matter of finance," says the report, which goes on to describe the financial structure of picture making which functions through the advances of banks on the basis of the world earnings of the pictures. What is worrying the producers is that if any part of their revenue is confiscated the banks will not advance so much for the next picture. All producers have commitments which they cannot reduce for 12 or 18 months.

That is why, the report opines, there is no likelihood of any breakaway on the part of the American companies and matters will drift until they have got rid of these running commitments and can start to consider the question afresh.

The scheme propounded by Sir Alexander King for a film guarantee by the American companies for British films of £4,000,000 per annum was criticised in the report. It had been put forward against the advice of Fay Allport in England and the M.P.A. in New York. He disregarded this advice and his scheme was promptly disowned by Barney Balaban and Spyros Skouras.

Such a scheme "never stood a chance." It would involve not only the amount of the guarantee but also the displacement of an equivalent amount on American screens which in all would mean a guarantee of about £8,000,000

Eric Johnston told us the M.P.A. could not negotiate. It could only subscribe a reasonable amount, as they had done with Mr. Rank, by giving $10,000 to encourage artistic, literary and historical films. If, however, the British producers made arrangements with the American producer, Mr. Johnston could go to the American producer who, if he were not honouring his contract, could be told to do so.

Independents' View

The independents of whom there were some 10,000 in the U.S. presented another difficulty. They are not appointing anyone to enter into arrangements as to what they should show on their screens.

As regards the major companies with circuits, their situation was complicated by the fact that they do not have a controlling interest in all the circuits they operate . . . this prevents a blanket agreement being negotiated

The principal companies say to British producers "We will give you a guarantee if we are to be distributors of your pictures." Sir Alexander Korda has a guarantee on this basis and A.B.P.C. has agreed in the arrangements which Warner Bros. have made for production in Britain for distribution by them in U.S. This method simply resolves itself with a question whether the figure of the guarantee offered, arranged over the number of pictures to be taken, is a satisfactory figure. The alternative is to distribute one's own pictures or to link up with another distributor with a good output. The question then becomes one of the relative merits of British and American pictures and the capacity of the distributors to secure screenings in a highly competitive market.

"In regard to the suggestion that American companies could draw from moneys stopped here a sum equivalent to the amount that British films earned in U.S.A. Mr. Johnston said that while the idea was welcome it was impracticable for them to operate as they would never find agreement amongst themselves as to the method to be adopted for division, and it was of no use for their problem.

"The 'barter scheme' was briefly referred to, but as it is dependent upon the film tax being maintained, we are sufficiently optimistic to hope that it is going and we did not spend any time discussing it.

Exhibitors Outlook

"We encountered no hostility to British films . . . the independent American exhibitor's main concern is to get enough films to keep his kinema open and the films upon which he has been accustomed to rely happen to be his own films. Over here in Britain, exhibitors, actuated by identical motives, have to rely upon American films because there are not enough British.

"The fact remains that the public cannot be entertained on the scale to which it has always been accustomed unless we have the full number of American films"

Bob Hope, Dorothy Lamour and Bing Crosby in ROAD TO RIO, forthcoming Paramount Trade Show

Arthur Rix on his retirement from the management of the Electric, York, being wished goodbye by Frank Bradley, assistant circuit controller, and the managers and assistant managers of the other G.B. Kinemas in York

S.O. CAMPAIGN REPORT FOR N. WESTERN

North-Western branch C.E.A. will hold its monthly meeting on Friday, November 14. There is a long agenda, which includes delegates' reports of the meetings in London; S.O. campaigns in Ashton-in-Makerfield, Bootle, St. Helens (S.O. conditions), and Litherland; and the following applications for membership: Queen's, Formby (nominee, Mrs. F. D. Black, manageress); and Powys Cinema, Machynlleth (nominee, Mrs. D. Williams, proprietress).

"TOBACCO" WILL BE TRADE SHOWN

"Tobacco Road," the picture which was not shown to the public when it was completed seven years ago, is to be Trade shown on December 3 by 20th-Fox. It has been showing at the Academy, Oxford Street, since Saturday.

Sam Langford's Will

Albert H. G. Langford, of 1, Sandringham Gardens, North Finchley, N., advertising manager, late of the KINEMATOGRAPH WEEKLY, who died on July 14, aged 72 years, left £7,260 gross with net personalty £7,169. He left all his property to his wife.

E and P

General Film Distributors Ltd. are proud and happy to announce the General Release on Monday Dec 1st.

of

The Royal Wedding

Colour and Dye-Monochrome by Technicolor

PRODUCTION – CASTLETON KNIGHT

GFD

EALING STUDIOS PRESENT

GOOGIE WITHERS

as the ex-barmaid

JACK WARNER

as the detective

JOHN McCALLUM

as the escaped convict

IT ALWAYS RAINS ON SUNDAY.

A

PRODUCED by MICHAEL BALCON

DIRECTED by ROBERT HAMER

ASSOCIATE PRODUCER HENRY CORNELIUS

Screenplay by Angus MacPhail, Robert Hamer and Henry Cornelius from the novel by Arthur la Bern

PROVINCIAL TRADE SHOWS

BIRMINGHAM	Futurist	Friday,	November	28th	at	10.30	a.m.
BRISTOL	News Theatre	"	"	"	"	10.30	a.m.
CARDIFF	Odeon	"	"	"	"	10.45	a.m.
GLASGOW	Picture House	"	"	"	"	10.45	a.m.
LEEDS	Scala	"	"	"	"	10.45	a.m.
LIVERPOOL	Scala	"	"	"	"	10.30	a.m.
MANCHESTER	Deansgate Picture House	"	"	"	"	10.45	a.m.
NEWCASTLE	Pavilion	"	"	"	"	10.30	a.m.
NOTTINGHAM	Scala	"	"	"	"	10.45	a.m.
SHEFFIELD	Cinema House	Tuesday,	December	2nd	at	10.30	a.m.

The secrets of st

street you know

C.E.A. Delegates Confer at Birmingham

EXCLUSIVE "KINE." PICTURES

Dudley West, secretary North Western Branch of the C.E.A., Harry Adley, chief Younger Publicity Service, Teddy Hinge, National treasurer, Henry Simpson, chairman, West Lancs Branch, and John Adley.

George H. Scarborough, past-president of the C.E.A., and Ald. G.W. A. Wright of Hants. and Dorset.

General Secretary W. R. Fuller elaborates on his American journey to one of the delegates.

Cecil Mathes and Tommy France, from London, who were among the first arrivals.

Dennis Walls, C.E.A. vice-president, has a point to discuss with Henry Simpson.

HANTS & E. DORSET

PATRONS GO TO THE KINEMA TO FORGET

Miner's Talk from Stage Idea Receives a Cold Shoulder

"PEOPLE don't go to the kinema to hear Government appeals. They certainly don't go there to hear a miner talk about coal. This winter they will probably come from houses where there is no coal. They will want to be entertained in the warm and forget."

This comment by a prominent member of the Hants and East Dorset branch, at a meeting held last week in Southampton, set the tone for a warm discussion on an appeal by the Southampton Fuel Committee to local exhibitors to allow a miner to speak from kinema stages on the fuel situation.

The matter had been dealt with by the branch's Southampton Sub-Section chairman (Ald. G. W. A. Wright), who had recommended that members, for reasons of local discretion, should respond favourably to the civic appeal, but that the decision should be left to them individually.

The Branch Secretary (H. H. C. MITCHENER) pointed out that as the appeal applied only to Southampton kinemas it had not been thought necessary to refer it to the branch as a whole.

The Chairman (Coun. H. P. E. MEARS) commented that they had given an undertaking that they would not use lighting on stages. His question as to whether the Ministry of Fuel and Power wanted exhibitors to break that undertaking for the Fuel Committee's miner remained unanswered.

It was eventually decided that members should act individually in this matter, but that in future such a request would be dealt with by the branch.

Not Suitable

A. A. PILKINGTON referred to the business at Saturday afternoon matinées dropping because "A" films showing then were not suitable for children. What was the renter's attitude, he wanted to know, about getting special films for Saturday afternoons with an eye to the children?

The SECRETARY said that the answer was to have a special clause inserted in contracts excepting from the contracts the times when special children's performances were held.

A Transport Problem

A LETTER from the Hants and Wilts Film Transport announced that contracts with exhibitors began to fall due in November.

"We should be pleased to renew contracts," the letter continued, "on the same terms and conditions which now apply, with the added clause to the effect that should the Government bring in some legislation which makes it impossible for us to transport films, or necessary for us to make an increase in rates, that you should bring the matter before your committee for reconsideration."

The CHAIRMAN said the letter sounded reasonable, its crux being in the last paragraph.

It was decided that the branch secretary should ask for a specimen contract to see that it contained nothing which would cause difficulties, and if everything was all right exhibitors would be recommended to enter into new contracts.

"Gone With the Wind"

"GONE With the Wind" rates made another talking point. Members who queried terms as being high for a reissue were told by the CHAIRMAN that, in fact, it was difficult to call it a reissue, owing to the fact that it was shown in very few kinemas when it was originally released in this country.

It was actually coming out as a general release for the first time.

On Parade

INVITED to be represented at Southampton's civic Armistice parade, members decided not to send official representatives of the branch, but to leave attendance to members as individuals.

It was decided to continue meeting in Southampton in the Chamber of Commerce building, the CHAIRMAN expressing the hope that when they met again they would have information about what their leaders had done in America in connection with the films tax.

ULSTER C.E.A.-N.A.T.K.E. AGREEMENT IN SIGHT

Following a three-hour meeting of the Joint Conciliation Board in Belfast, it is understood, according to the KINE. correspondent, that a settlement is imminent in the negotiations between the Ulster C.E.A. and the local branch of N.A.T.K.E.

It can be taken for granted that the national agreement will be applied to Ulster exhibitors as from the end of November.

Ulster exhibitors will be represented at any talks which may take place in the future in London.

C.E.A.'s Big Night at Leicester

There was a good attendance at the Leicester C.E.A. Kinema Ball at the Leicester De Montfort Hall, in aid of the Midlands and Birmingham C.T.B.F.

The guest of the evening was the starlet, Miss Zena Marshall, who soon made herself very popular amongst the dancers.

One of the features of the evening was a parade of genuine dresses from current films. These were worn by members of Miss Elsa Groocock's troupe of young ladies, who were fitted by Mrs. Oakley, of the wardrobe staff of Gainsborough Studios.

In a recent reference to the sale of kinema properties by B. Jackson and Co., of Brighton, the Victoria Hall at Oundle was erroneously described as at Dundee, and the Pavilion is at Selsey, Sussex, and not as printed.

A scene from the Michael Balcon Ealing Studios production IT ALWAYS RAINS ON SUNDAY, starring Googie Withers, Jack Warner, and John McCallum, which G.F.D. trade showed yesterday, Wednesday

QUESTIONS IN THE HOUSE

B. of T. President Says "Too Soon to Assume Kinemas Will Close"

SIR WALDRON SMITHERS (C., Orpington) asked the President of the Board of Trade in the House last week whether it was the intention of the Government to reorganise the making and distribution of British films in Britain; and whether a decision had been come to as to the appointment of a controller.

HAROLD WILSON.—No, Sir.

SIR WALDRON.—Will the Minister say whether it is intended to reorganise or nationalise the film Industry; further, is it proposed to take on a gentleman called Giudice as the "Commissar for Films," and if so, what are his qualifications?

Mr. WILSON.—I have already said that it is not intended to do what the member has in mind. If it were, and if we were going to appoint anyone in any capacity—I have not heard the word "commissar" used at any time—we should appoint the best man for the job.

SIR WALDRON asked Harold Wilson if he could yet announce the total sum for which the Government was prepared to grant licences for the building and expansion of film studios; and over what period these licences were to be spread.

Mr. WILSON.—No, Sir.

SIR WALDRON asked whether, in view of the fact that the importation of American films had been cancelled and it was estimated that about 250 kinemas would have to close, he would consider using these kinemas as warehouses for goods awaiting export.

HAROLD WILSON.—No, Sir. It is too soon, for one thing, to assume that kinemas will have to close

---

Bury Watch Committee has given permission for "Birth of a Baby" (Eros) to be shown to audiences 17 years of age and over.

PARLIAMENT TALKS OF C.E.A. ECONOMIES

MR. ERROLL (C., Altrincham and Sale) asked the Minister of Fuel and Power in the House last week how much coal he estimated would be saved during the winter by the ban on the lighting of kinema organ consoles.

Hugh Gaitskell: This is one of the economies proposed by the Cinematographic Exhibitors' Association of Great Britain and Ireland which exhibitors all over the country are to make during the winter months. No separate estimate, in terms of coal, has been made of the savings expected from this particular economy.

Mr. Erroll: Is it the case that there is no statutory prohibition of such lighting?

Mr. Gaitskell: It is purely voluntary.

Henry Strauss (C., English Universities): Whatever the case for making these instruments invisible, is there not a stronger case for making them inaudible? (Laughter.)

Warner Charity Premiere for "Possessed"

"Possessed," the Joan Crawford-Van Heflin drama, is to have a gala première at Warner Theatre, Leicester Square, on Thursday, December 4.

Timed for 7.30 p.m., the special screening will aid the Home and Hospital for Jewish Incurables and other charities. Tickets range from £10 to 10s.

"Possessed" will be generally released on January 12.

D

IS THIS A SOLUTION TO THE TAX DEADLOCK?

Three New Classifications for Film Import Purposes

A FAIR-FOR-ALL SYSTEM BY LESLIE HISCOTT

AN interesting plan for overcoming the deadlock in the Dalton duty has been submitted to the KINE. by Leslie Hiscott. In this he suggests the creation of three new classifications for import purposes. How these would operate and the beneficial results to be obtained, both financially and physically by the interchange of film with the U.S., the Dominions and the Continent, are set out below.

That the 75 per cent. import duty on "foreign" films should be retained.

That there should be a re-classification of films coming into this country in such a way that Dominion and European films could enter the country without infringing the "no discrimination" clause of the Anglo-American loan agreement. This would entail re-defining the word "foreign" and also creating certain new classifications for import purposes.

I suggest that the classifications should be defined as follows:—

(*a*) *A foreign film* is one that is made wholly outside the United Kingdom with foreign finance and which enters the United Kingdom for distribution in the United Kingdom only the proceeds of which distribution would normally be remitted to the country of origin. A film in this category would be liable to the full import duty.

(*b*) *A foreign re-export film* is one that is made in English and is made wholly outside the United Kingdom and is brought into the U.K. for the purpose of distribution in the U.K. but which also gives to the British distributor or British-registered subsidiary the sole right to re-export the film to certain foreign territories, which territories must include the U.S.A., Canada, other Dominions and Colonies.

25 Per Cent. Remission

Providing that the contract (to be approved by the Treasury) stipulates that of the total receipts from all sources not more than 25 per cent. shall be remitted to the country of origin and that such money will be paid in sterling.

A film in this category would not be liable to the 75 per cent. import duty.

(c) *A contra-import film* is one made wholly in the U.K. against a similar-classed picture made in the U.S.A. or Canada under a special financial arrangement to be approved in each case by the British Treasury, by which the dollar earnings of both films are set off against the sterling earnings of both films, the 75 per cent. tax then being checkable only to the difference between the dollar earnings and the sterling earnings (where such difference shows an adverse balance for the British Treasury).

Under these special financial arrangements the American or Canadian film, known as the contra-export film, would be admitted to the country without being liable to the 75 per cent. import duty.

Thus, if film "A" (contra-export) were made in Hollywood and film "B" (contra-import) at Denham, and if the combined profits of "A" and "B" in the U.S.A. and Canada were greater than the combined profits of "A" and "B" in the U.K. then 50 per cent. of the balance in the U.S.A. would be remitted to the U.K. (subject to whatever American taxes might exist), but if the combined profits of "A" and "B" in the U.K. were greater than their combined profits in the U.S.A. then 50 per cent. of such balance in the U.K. would be remitted to the U.S.A. after the deduction of the 75 per cent. tax.

Effect of System

This system would mean—

To the *Treasury*, that the supply of films to the exhibitors can be kept up without too great a drain on dollars and it opens the market to Dominion and Continental producers who were virtually excluded by the tax and who could help in our export drive.

To the *Exhibitors*, that they will be able to see, in addition to British films an ever-increasing supply of American, Dominion and Continental films whose entry into the market will not embarrass the Treasury.

To the *Producer*, that a scheme is opened whereby his quality films can get their money back in the U.K. market with the aid of contra-films from the U.S.A. He can afford to set out on a programme of expansion without endangering his quality.

To the *Americans*, an improvement on the 75 per cent. tax. They would be able to take their dollars out of British-made films on their own market which might be better than 25 per cent. on ours. They might make their own contra-films to ensure that American tastes are catered for.

To the *Studios*—to their technicians, stars and general workers alike, it means that they should be able to look forward to a long and continuous period of work.

Patrick Holt, Rosamund John and Patricia Roc in the Gainsborough production WHEN THE BOUGH BREAKS which G.F.D. will Trade show at Studio one on November 19, at 10.30. a.m.

NORWAY CUTS OUT IMPORTED FILMS

THE Foreign Exchange Council in Oslo informed film importers on Monday that the allowance of foreign currency for import of films to Norway will be reduced by 50 per cent. to kr.2,000,000 for 1948. It is believed that this cut is only the forerunner of import reductions in general.

NOTTS S.C.M. DANCE

More than 800 guests attended a film ball and gala organised by the Nottingham and Derby branch of the Society of Cinema Managers at the Palais de Danse. Nottingham.

Arrangements were made by E. Shaw, of the Ritz-Carlton Cinema. Nottingham.

Grandson for D. Mistlin

Congratulations to kinema owner David Mistlin, whose daughter "Bobbie," now living in New York, has just presented him with his first grandson.

Chorley Magistrates' Court have granted permission to hold four Sunday concerts within two months in thte Royal Cinema, Chorley, Lancs, between 8 and 10 p.m.

UNIONS CALL ALL-STUDIO CRISIS TALK

Continued from page 3

House that the Board does not intend to set up a "film czar" or any other measure of State control.

Meanwhile, Fay Allport, representative of the M.P.E.A., has held his first talk at the Treasury with Sir Wilfrid Eady. It lasted an hour, and Allport is filing a report to Eric Johnston this week. No further talk has been fixed to date. Both the M.P.E.A. and the Treasury told the KINE. this week that the talk was "exploratory."

The Treasury spokesman said that Eric Johnston is expected to come over later—but this was not confirmed by the Allport office, where it was said that Johnston "may come over if he thinks his presence will help the negotiations."

According to the Treasury, any recommendations which may be made by Sir Wilfrid will eventually be passed on by the Chancellor, Hugh Dalton, to a Cabinet meeting.

E. W. Wingrove, speaking to the KINE. on Tuesday, denied that the producers had asked the B. of T. to support a "barter" scheme as a duty alternative.

Australian Premiere for Columbia Comedy

Columbia's British comedy, "This Man is Mine," is to have its Australian première at the State Theatre, Sydney, described as the Radio City Music Hall of Australia.

N. P. Pery, the company's Australian chief, states that this is the first time in ten years that the State, Sydney, has booked a British production.

"This Man is Mine" presents a top-line cast that includes Glynis Johns, Hugh McDermott, Jeanne de Casalis, Nova Pilbeam, and Tom Walls.

G.F.D. Featurette for Gaumont Circuit

"A Power in the Land," World Wide Pictures' instructive featurette about electricity, which is being released by G.F.D., has been booked for screening in Gaumont British theatres starting November 17.

"A Power in the Land" was produced by Ralph Bond and directed by Terry Bishop.

£2,050 for Printers' Fund

The yield of the recent midnight matinée of "Fame is the Spur," staged by general manager Leslie Holderness at the Odeon Theatre, Birmingham, in aid of the Printers' Pension Corporation was over £2,050.

War Damaged Liverpool Kinema Reopened After Rebuilding

THE Roscommon, Liverpool, which has been closed since 1942, when it was badly damaged by enemy action, reopened last week.

Rebuilding, which included extensive repairs to the ceiling, roof and the rear stage wall, took six months to complete. At the front of the theatre the foyer has been redesigned, a new pay-box installed and a draught wall erected at the rear of the auditorium.

The total capacity is 610, 390 in the stalls and 220 in the balcony. Most of the original seating has been reinstalled, the front-row benches being repainted and other seats partially reupholstered.

There is a stage, which has also been reconditioned.

Projection is by two Kalee equipments over a throw of 70 ft. to a Westone Screen. Western Electric Mirrophonic reproduction is installed. Walturdaw Cinema Supply Co. did the electric wiring, tabs and lighting fittings.

The Roscommon is one of Liverpool's oldest places of entertainment, having been opened in 1892 and converted to a kinema in 1912. It was acquired by Duncan Entertainments, Ltd., in 1946, the directors are H. J. Duncan and R. L. Weller, proprietors of the Woolton P.H., Liverpool.

KINEMA STAGE HANDS WANT IMPROVEMENTS

Lack of Accommodation Complaints at Inquiry

RECOMMENDATIONS for the improvement of conditions generally of persons engaged in the entertainment industry were made by representatives of the T.U.C. to the 36th session of the Committee of Enquiry, under the chairmanship of Sir Ernest Gowers, into the health, welfare and safety of employees at the Home Office to-day.

In a memorandum submitted to the Committee, they stated that existing conditions in theatres and other places of entertainment were generally unsatisfactory, and adequate legislation, to which an appeal could be made for improvement, was lacking.

They urged that standards should be laid down on the lines of the Factories Act, covering overcrowding, lighting, ventilation, heating, washing, and lavatory facilities, and recommended the establishment of an inspectorate with some measure of central control.

H. R. Wright (National Association of Theatrical and Kine Employees) said there was no accommodation in 90 per cent. of kinemas for stage hands. They had to make themselves scarce while the curtain was up. They could either sit under the stage or go to the local public-house. They could not smoke and had nowhere to leave their clothes in safety.

The Committee will consider the points raised by the T.U.C. representatives, and will announce their findings later.

BREWERY'S KINEMA PROJECT

Appeal Upheld

THE appeal of Bent's Brewery Co., Ltd., against the refusal of the Huyton (Lancs) Urban Council to allow a kinema and other property to be built at the rear of the Eagle and Child Hotel, Liverpool Road, Huyton, has been upheld by the Ministry of Town and Country Planning.

It was revealed at last week's Council meeting that the Minister had decided to allow the brewery company to build a kinema and flats, but not shops. A condition was that the layout, design and external appearance of the building shall be subject to the approval of the Council and of the Minister.

The public inquiry conducted by one of the Minister's inspectors was held in July, when it was stated for the appellants that a plan amended at the Council's instigation to include a number of shops had been accepted by the Huyton Town Planning Committee, but rejected by the Council.

One of the reasons for the rejection of the scheme was stated to be the proximity of the site to the hotel and the busy tram terminus.

Paulette Goddard with Michael Wilding in the Korda production AN IDEAL HUSBAND, which British Lion will Trade show at the Rialto, Coventry Street, W., on November 19, at 10 a.m.

LONDON LICENSEES PRAISED

High Standard of Buildings Maintained

THE number of licences for public entertainment in the London County Council area is 699, the majority of which is in respect to kinemas. It is an increase of four over the previous year.

At the statutory meeting of the Public Control Committee on Friday, A. E. Samuels, the chairman, stated that it had been decided to review all the licences with the exception of 23, which had been deferred for further consideration. There had been no public objection, and the licences would be renewed unopposed.

The past year, as previously, had been a difficult one from the point of view of the availability of materials, declared Mr. Samuels, but in spite of that, and largely due to the co-operation of the licensees, the high standard of the buildings had been maintained.

Nowadays there was a large number of regulations which many, no doubt, considered irksome and unwarranted, but, nevertheless, they were essential. Only recently a report had appeared in the newspapers of a disastrous fire in Paris, in which a number of lives were lost.

It was, therefore, a tribute to the success of the control by the Council, and the licensees' management of the places of entertainment, that millions of people could attend week by week, confident in their safety.

Employees to Decide Xmas Opening

Whether or not Blackpool kinemas will open on Christmas Day is still in abeyance. Asked whether his company had made a decision, R. C. Taylor, director of Fylde Cinemas, Ltd., said the matter would be left to the employees to decide.

B.F.P.A. Says "No" to Talks on Policy Matters with Unions

MEMBERS AGREE TO THE SETTING UP OF JOINT ADVISORY PANEL

THE B.F.P.A., meeting last week, decided to start operating a Joint Advisory Production Committee with the unions—providing the unions agree not to talk about policy matters.

Consideration was given to the report of a special committee appointed to consider and recommend a constitution for the J.A.P.C. The constitution and terms of reference were unanimously adopted and the association's representatives on the committee were nominated.

They were the president, J. Arthur Rank, the director-general, Sir Henry French, Sir Alexander Korda, Michael Balcon (alternate R. P. Baker), George Archibald (alternate Edwin A. Davis), Mark Rubens, Spencer M. Reis and Sir Philip Warter.

Approval was also given in principle to the setting up of Joint Production Committees at studio level and questions relating to their constitution and the way they might operate were remitted to the central committee.

Arthur Rank reported on the joint meeting which had taken place with F.I.E.C. and further developments since that date were considered. The action taken by the association in regard to the temporary suspension of production at studios in the Alliance group was noted.

A report upon the association's participation in the Venice film festival was noted and reports from members who had been present are to be circulated.

The agreement negotiated with the Screenwriters' Association governing screen credits was formally ratified and approved for signature and the standard form of contract negotiated with Actors' Equity was also ratified.

The recommendations of the Standing Committee in regard to certain anomalies in wage rates, rates for new grades to those appearing in existing agreements and the basis of payment for occasional night work were approved.

A progress report in regard to the work of the sub-committee dealing with the re-drafting and reconsideration of the new rules governing the registration of film titles was noted.

The secretary was directed to circulate a report dealing with the negotiations with the Sound Film Music Bureau in regard to a new form of licence.

Certain technical reports were deferred for consideration at the next meeting of the executive council on December 3.

Exhibitor Who Had "Little Experience" Pays £2 Fine

AT Temple Cloud, Somerset, Gilbert S. Gould, of Bristol, who runs a kinema at Timsbury, was charged on five counts with evading the payment of entertainment duty.

It was stated that three people had paid for admission, but had not received tickets and that two others had only received a half-ticket each.

For defendant it was pleaded that he had had little experience of running kinemas.

A fine of £2, with £1 11s. 10d. costs, was imposed.

Sabu in END OF THE RIVER (G.F.D.) which is now showing at the Gaumont, Haymarket, and as "The Elephant Boy" in the film of that name recently reissued by British Lion

NOTTS N.A.T.K.E. REPLACES OFFICIALS

Result of Head Office Suspension Order

FOLLOWING the suspension of officers involved in a dispute with the union's headquarters over Sunday opening, the Nottingham branch of National Association of Theatrical and Kine Employees has elected a new president, vice-president and secretary. These elections are recognised by the union's president.

New officers are: J. Haley, president; A. H. Singleton, vice-president, and E. J. Finnegan, secretary.

Suspension of the former officers was made when the branch took unauthorised action in opposing Sunday opening.

WHAT'S HAPPENING ON THE S.O. FRONTS

MELTON MOWBRAY. — Disapproval of Sunday opening was expressed in a resolution passed by the Melton Mowbray, Leicestershire, United Sunday School Council, which also referred to the desirability of showing "A better type of film" during the week.

KIDDERMINSTER. — To avoid competition with the Sunday schools, no children under 16 are to be admitted before 6 p.m. at Sunday opening.

BOOTLE. — Voting at Bootle town's meeting on Sunday opening of kinemas: For, 53; against, 211. A petition for a poll is to be presented.

Barnsley Manager Shot: Two Poles Detained

Norman Hamill, manager of Union Cinema's Ritz at Barnsley, who was shot and seriously wounded by one of two gunmen, who made off with the day's takings, was still in a critical condition on Tuesday.

Mr. Hamill was attacked in his office by the two men just after he had finished counting the takings. As he attempted to stop the men taking the bag in which the takings were contained, one of them drew a gun, fired twice and a bullet hit Mr. Hamill in the stomach.

Two Polish soldiers were detained on Friday night in connection with the hold-up, and, the KINE. understands, will appear in court to-day (Thursday).

"Noose" Filming to Start Next Month

After a couple of weeks in Wales with Richard Llewellyn working on the script of "Noose," Edward Dryhurst returned to Wardour Street to complete studio and distribution arrangements with Eric L'Epine Smith.

Dryhurst is scheduled to take the floor with his second independent production in the latter part of December.

Rosamund John, Cavan Malone, Robert Norman and Patricia Roc in a scene from WHEN THE BOUGH BREAKS, which G.F.D. are Trade showing at Studio One, on Wednesday, November 19

THE WEEK IN SCOTLAND

Cinema Ball Fixed for Feb. 19—Royal Command Show to Aid S.C.T.B.F.?

IT will be good news to the Trade in Glasgow and the West of Scotland to learn that the Cinema Ball is not to be allowed to lapse owing to present-day conditions, and the arrangements have now been fixed to hold the Ball in Green's Playhouse Ballroom on the evening of Thursday, February 19.

Catering difficulties rule out the possibility of a set supper, but there will be a running buffet during the evening. Oscar Rabin and his band will provide the music. A departure this year is the arranging of an earlier start and finish—from 7.30 p.m. to 1.30 a.m.

It is hoped to have the usual support from renters and friends to provide the usual prizes. Tickets, price 15s., will be on sale shortly.

Command Show Suggestion

A suggestion has been mooted in Trade circles that Scotland ought to have a Command Film Performance, with the presence of notable film stars, the proceeds to be in aid of the Scottish Cinema Trade Benevolent Fund.

While it is too late for any arrangements to be made this year, it is hoped that this will become a reality next year.

Cinema Sunday Approval

The permission of the Glasgow magistrates has again been received by the C.E.A. for the usual Cinema Sundays, which have been fixed to run for seven Sundays, starting January 11.

As a result of the recent Cinema Sundays in Edinburgh, the Scottish C.T.B.F. will benefit to the extent of £841.

Lodge's New Officers

Tribute to the work of the retiring R.W.M., Bro. William Briggs, was expressed at the annual business meeting of Lodge Anima, Glasgow, which, it was stated, was in a very flourishing position.

New office bearers were as follows: Bro. W. Rennie is the Master-Elect, with Bro. A. E. Powell, Senior Warden, and Bro. B. Metz, Junior Warden. Two young masons, the Bros. McLennan, were elected secretary and Treasurer, with Bro. A. J. W. Watt, P.M., re-elected as director of ceremonies.

The Burns Film

Arthur Dent has arranged for the Scottish viewing of "Comin' Thro' the Rye" to take place at Glasgow La Scala at 10.30 a.m., Friday, November 21.

THE "FREEZE" IN AUSTRALIA: TRADE HOPES

But Distributors Silent On Investment Plan

THE Australian production Industry hopes to benefit from the agreement between the Federal Government and Hollywood to freeze 30 per cent. of (roughly £625,000) U.S. earnings because a proportion of the amount is supposed to be invested in local production.

Exhibitors are happy, too, with at least a proportion of their film supplies assured, although no definite answer has been given to questions about possible curtailment of imported films. Neil Ackland, of M.P.D.A., however, declares that while the Industry will maintain its service to the public it could mean the extension of single-feature programmes as a result of a cut in Grade B pictures.

Meanwhile, the Trade is concerned as to possible future developments. According to Prime Minister Chifley, further reductions depend on circumstances.

Distributors are keeping mum about their plans for investing the frozen cash, says a KINE. correspondent. A percentage of it is supposed to go into local production, and there is no doubt that some of it may find its way there, but the betting here is that most of it will go into improved quarters and staff bonuses will account for most of the coin.

Only one official statement has been issued by the M.P.D.A.: "Amount to be retained in Australia will be invested for a period of years in various accepted ways, which include Australian production. Other permissible ways of expenditure include payments of capital debts, capital expenditure on improvement of existing structures and staff pension funds."

Letter to the Editor

An Employee of Charles Urban Recalls "The Old Days"

I WAS very interested in the first instalment of "History of the British Films," which took my memory back to those early days in Wardour Street, when, as a boy, I served under the late Chas. Urban.

There was one name that I did not see mentioned, *i.e.*, Melbourne Cooper, who, at that time, was producing trick toy films in a basement at 4 and 5, Warwick Court, Holborn.

After leaving Chas. Urban, I went to work for him and assisted on "Dolls Circus," "Road Hogs in Toyland," "Baby's Dream," and many others.

Using a specially geared Prestwich camera, two mercury-vapour tubes and a table top for a stage, Melbourne Cooper would work all day and far into the night making his beloved models and toys come to life on the screen.

He made everything himself except the dolls, which he purchased from Hamleys. He showed unlimited patience in handling these, as, of course, all these films were one picture one turn.

We took four to five weeks to produce one film of 400 ft., and Messrs. Prieur, of Gerrard Street, handled them, and most of them were great successes.

I have seen many celebrities of stage and screen down in that basement watching him at work, including Chas. Urban, Smith, Paul, Moy, Newman, and many others who have now passed over.

The tricks I learnt from him stand me in stead to-day, even though we have advanced so wonderfully, and I think I can safely say that Melbourne Cooper was the pioneer of what we term to-day "special effects."

I am looking forward to reading more articles similar to last week's.

H. MAYNARD.

93, Maidstone Road,
New Southgate, N.11.

INTERNATIONAL
FILM RENTERS LIMITED
167, WARDOUR STREET LONDON, W.1

FIRST GROUP
OF
50 SELECTED STAR PRODUCTIONS

TITLE	STARS	CERT.	REG. NO.	LENGTH
"SUNDOWN"	Gene Tierney George Sanders Bruce Cabot Sir Cedric Hardwicke	A	F.4799	8178
"BLOCKADE"	Madeleine Carroll Henry Fonda	A	F.301	7691
"OH MR. PORTER"	Will Hay	U	BR.15358	7578
"THE CRYSTAL BALL"	Paulette Goddard Ray Milland William Bendix	U	F.6289	7323
"I MARRIED A WITCH"	Veronica Lake Fredric March Susan Hayward	A	F.6261	6886
"NON-STOP NEW YORK"	Anna Lee John Loder Francis L. Sullivan	A	BR.15233	6472
"THE WOMAN OF THE TOWN"	Claire Trevor Albert Dekker Henry Hull	A	F.7204	8046
"MY SON ALONE"	Richard Dix Preston Foster	A	F.6022	7375
"STRANGE BOARDERS"	Tom Walls Googie Withers	A	BR.281	7149
"THE KANSAN"	Richard Dix Jane Wyatt	U	F.6848	7163
"THE BABY VANISHES"	Victor McLaglen Dennis O'Keefe Zasu Pitts	U	F.4739	6760
"SAID O'REILLY TO McNAB"	Will Fyffe Will Mahoney	U	BR.14929	7634
"SO ENDS OUR NIGHT"	Glenn Ford Fredric March Margaret Sullavan	A	F.4052	10944

INTERNATIONAL
FILM RENTERS LIMITED
167, WARDOUR STREET, LONDON, W.1
Branches: Manchester, Liverpool, Birmingham, Leeds, Newcastle, Cardiff, Glasgow, Belfast

RENOWN PICTURES CORPORATION LTD.

JACK LA RUE
ALAN LADD *in*
'GANGS INC'

FORMERLY "PAPER BULLETS"

with JOAN WOODBURY • JOHN ARCHER
LINDA WARE

THE SAMUEL BRONSTON PRODUCTION

'CITY WITHOUT MEN'

STARRING

LINDA DARNELL

WITH

MICHAEL DUANE • GLENDA FARRELL
EDGAR BUCHANAN • LESLIE BROOKS

ANNOUNCES
SENSATIONA
BUSINESS ON TH

Great

REVIVAL
PROGRAMME
OF THE YEAR

40%
ABOVE AVERAG

AT

PECKHAM • GLASGO
BRISTOL • ISLINGTO
GRAVESEND • BARRO
WALSALL

BOOKED TO

32

GRANADA THEATRE

From right off the top of our...

SENSATIONAL REVIVAL PROGRAMME

OF COURSE—IT'S RENOWN

CHILD S.O. BAN TO STAY

A.P.P.H. Appeal Dismissed

AN appeal of Associated Provincial Picture Houses from the judgment of Justice Henn Collins on February 28 in an action by the appellants against the Corporation of Wednesbury, Staffs, was dismissed by the Court of Appeal on Monday.

A declaration was claimed that the corporation had no power, under the Sunday Entertainments Act, 1932, to impose a ban on the attendance of children under the age of 15, whether with their parents or some adult, or alone, at Sunday picture shows.

Mr. Justice Henn Collins refused to make such a declaration, holding that under the 1932 Act local authorities were empowered to grant licences for the opening of picture houses on Sundays "subject to such conditions as the authority thinks fit to impose."

The appellants fought the case as the controllers of the Gaumont Cinema, Walsall Street, Wednesbury.

Constantine Gallop, K.C., on behalf of the appellants, contended that the ban was unreasonable and not in the public interest, and that it was for the Courts, and not for a local authority, to decide what was reasonable.

Maurice Fitzgerald, K.C., for the Corporation, was not called on to reply.

Decision Clearly Right

Giving judgment dismissing the appeal, the Master of the Rolls (Lord Greene) said the decision of Mr. Justice Henn Collins was clearly right. It must be remembered that the 1932 Act conferred executive powers on local authorities, and it provided no appeal from such an authority's decision. In fact, the Courts could only interfere if it were shown that the authority had contravened the law. On the face of it, the condition in question in this case was perfectly lawful.

It appeared to him that the condition imposed by the Corporation was one that they were entitled to consider when issuing the licence, and once that was established there was an end of the case.

"Nobody at this time of day," said Lord Greene, "could say that the physical and moral welfare and health of children is not a matter which a local authority can bear in mind when it is considering the terms upon which it permits picture theatres to open on Sundays."

It had been argued that the ultimate arbiter on what was reasonable was the Courts and not the local authority in this matter. But that was wrong. On a matter on which the local authority must be expected to have the requisite knowledge and experience Parliament had rightly entrusted them with the power to decide.

Lord Justice Somervell and Mr. Justice Singleton agreed. The appeal was dismissed with costs and leave to appeal to the House of Lords was refused.

Gainsborough in Copyright Case

Facilities were granted in the Chancery Division last week for a speedy hearing of an action involving alleged infringement of film copyright brought by Val Guest, Devonshire Mews West, W., against Victor Katona, Patrick Kirwan and Gainsborough Pictures (1928), Ltd.

Plaintiff's case was that a script written by Victor Katona and Patrick Kirwan was an infringement of his copyright in his work "It Could Happen" and that "Roses for Her Pillow," which Gainsborough Pictures was proposing to make was also an infringement as it was based on the first two defendants' story.

Defendants denied infringement and Gainsborough stated that it was not proposing to make the film for the moment.

Counsel added that it would be convenient if all matters could be disposed of before Gainsborough made the film.

FINANCIAL FACTS AND FIGURES — By V. J. BURTT

G.T.C. Receipts Fell 25 Per Cent. During Fuel Restriction Period

"FUTURE DIFFICULT TO FORECAST"—*RANK*

FROM OUR CITY OFFICE
Palmerston House,
Bishopsgate, E.C.2
Telephone: London Wall 3431

AS regards the future, it is extremely difficult to forecast, said J. Arthur Rank, speaking at the 19th annual general meeting of General Theatre Corporation last Friday. The present tax on U.S. films would keep out any new films, but it was hoped that the discussions taking place would find a way out.

Plans were being made to ensure that any shortage of U.S. films affected the Corporation as little as possible.

For the first six months of this year figures were not so good. The year started in April when there were restrictions on heating and lighting in kinemas. At that time receipts fell 25 per cent. compared with the previous year. But for the past few weeks takings were as good as a year ago.

Shareholder J. F. Thomas asked for more information on three subjects—the date of the publication of the report; Val Parnell's compensation; and current and future trading conditions.

J. Arthur Rank explained that it was shortage of trade and labour and the difficulty of obtaining adding machines, which had delayed the publication of accounts from March to October.

On the question of Val Parnell, Mr. Thomas felt that the £10,000 compensation was too much, as he knew Mr. Parnell was not unemployed but was working for Moss Empires. On this, Mr. Rank pointed out that Mr. Parnell's contract had had to be dealt with, and also that Mr. Parnell had assisted with the sale of the music halls for which he received no commission. On this, the resolution was carried.

The meeting closed in a happy vein after Mr. Thomas had remarked with a laugh that they had no option but to accept the proposed dividend. Mr. Rank, on being re-elected to the Board, said he hoped that the shareholders didn't think they had no option on that point.

The meeting of Cinema Television, held on the same day, with Mr. Rank again in the chair, passed off without comment. Shareholders also passed at an extraordinary general meeting a resolution altering the Articles permitting the appointment of eight directors instead of seven.

Scophony Inquiry

Dr. Joseph Sagall, of the Television Investment Trust, the largest shareholder of Scophony, Ltd., must feel a certain amount of satisfaction about the turn in the affairs of the company.

Last month Dr. Sagall endeavoured at a special meeting to bring about changes in the management, without success.

Since then, however, developments in connection with the company have moved rapidly, and an inquiry into its affairs is to be conducted by three members of the board, which has now been reconstituted.

First move was the appointment of S. Seeman as managing director, followed by the appointment of J. Diamond to the board. Both came from Capital and Provincial News Theatres.

Then followed the announcement that Diamond had been appointed chairman of Scophony, and at the board meeting last Tuesday Major V. B. J. Seely was appointed a director, and Sir Maurice Bonham-Carter, former chairman, resigned from the board.

The Committee of Inquiry consists of Mr. Diamond, Mr. Seeman and Major Seely, and they are to have the assistance of Price, Waterhouse and Co., as independent accountants.

It is understood that the Television Investment Trust is not represented on the reconstituted board.

Of the old board, C. Collins (former managing director), G. W. Walton and G. Wikkenhouser remain.

Shares Better

Trade talks at the Board of Trade, and further efforts on the part of the Americans to come to a better understanding on tax matters, led to a further improvement in kinema shares during the past week. A.B.P.C. were up 2s. at 19s., B. and D. up 1s. 3d. at 16s. 3d., British Lion up 3d. at 5s. 3d., Gaumont up 6d. at 16s. 9d., and Odeon up 1s. 3d. at 32s. 6d.

Capital and Provincial News were 6d. better at 11s., but Scophony fell 9d. to 4s. 6d. following the announcement of the appointment of a committee of inquiry into the company's affairs.

SHARE MARKET BAROMETER

	1946 High.	1946 Low.	Latest.	Change.
African Theatres Ord.	6⅜	5⅛	£7	+ 1/3
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/-	19/-	+ 2/-
" " " 6% Pref.	32/6	25/3	25/-	+ 1/-
" " " 4½% Pre. Pf.	25/4½	22/1½	22/-	+ -/3
A.P.P.H. Ord.	46/3	28/-	30/-	—
Brit. & Amer. Film Press, Ltd. (1/-)	—	—	1/4½	+ -/1½
Brit. & Dom. Films (12/-)	27/3	17/4½	16/3	+ 1/3
" " " 5½% Pref.	23/4½	20/-	20/-	—
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	12/6	—
" " Ord.	6/10½	5/6	5/3	+ -/3
Brit. Lion Studios Ord.	6/6	3/10½	5/-	—
" " " 6% Pref.	26/-	24/6	20/6	+ -/6
" " " 5% Notes	£100½	£98½	£89	— £1
" " " 4% Debs.	£102½	£98½	£94	—
Capital Prov. News (5/-)	20/6	12/-	11/-	+ -/6
Cine Television "B" Ord.	6/7½	2/6	2/9	+ -/3
Dufay-Chromex Ord. (2/-)	6/3	3/7½	3/3	— -/1½
Gaumont British Ord. (10/-)	28/10½	21/3	16/9	+ -/6
" " "A" Ord. (5/-)	18/6½	12/-	7/9	—
" " 5½% 1st Pref.	28/10½	21/3	21/6	—
" " 3½% Debs.	£109½	£100	£100	—
General Theatres Prefd. (6/8)	28/6	12/6½	18/9	—
" " 3½% Debs.	£105½	£102½	£94	—
Granada Theatres 1st Pref.	22/9	19/-	18/-	+ -/3
Humphries, G., Co. (5/-)	—	—	42/6	—
Kinemas Ord. (5/-)	12/7½	10/-	9/9	—
Mde. Tussaud Def. (1/-)	7/9	4/0½	4/7½	— -/1½
" " Prefd. Ord.	30/3	22/6	23/9	— -/3
Moss Empires Ord.	48/-	40/-	33/9	—
" " Cum. Pref.	25/3	23/-	21/9	+ -/3
" " 3½% Deb.	£105	£103	£94	—
Odeon Ass. 4½% Pref.	—	—	19/3	+ -/3
" " 3½% Debs.	—	—	£90	—
Odeon Props. 4½% Pref.	25/3	21/-	20/6	— -/6
" " 3½% Debs.	£109	£98	£92	— £2
" " 4% Debs.	£108½	£101½	£92	— £2
Odeon Theatres Ord. (5/-)	53/1½	38/9	32/6	+ 1/3
" " 6% Pref.	30/6	25/9	25/-	+ -/6
P.C.T. 10% Cum. Pref.	41/10½	36/9	28/9	—
" 7½% "A" Pref.	33/9	30/7½	27/6	+ 1/3
" 7½% "B" Pref.	33/9	31/-	25/9	+ -/1½
" Construction 7% Pref.	33/3	28/3	25/-	—
Scophony (5/-)	16/-	6/6	4/6	— -/9
Stoll Theatres Corpn. (16/-)	24/9	17/9	12/-	+ -/3
Twentieth Cent. Ord. (5/-)	5/1½	3/-	2/6	—
" " 6% Pref. (10/-)	12/3	7/6	7/9	+ -/3
United Entertainments Ord. (5/-)	11/11½	10/3	8/-	—

New Companies

Cellini Circuit Cinemas, Ltd.—Registered October 28. Capital, £7,500 in 7,500 shares of £1 each. Objects: to carry on the business of kinema proprietors, etc. The subscribers (each with ten shares) are: Lawrence Cellini, 17, Sandbrook Road, Ainsdale, kinema proprietor, and Robt. C. W. Neale, Norton Lane, Norton, Sheffield, kinema proprietor. Robt. C. W. Neale signs as director. Solicitors: Oxley and Coward, Rotherham. Registered office: The Rex Cinema, Hindley, Lancs.

Stacey Hall Studios, Ltd.—Registered October 29. Capital, £3,000 in 3,000 shares of £1 each. Objects: To carry on the business of kinema and theatre proprietors, producers of films and plays, etc. The directors are: Felix W. H. Deebank, 3, Vicarage Gardens, Kensington, W.8 (director Dresden Films, Ltd.); and Renalt B. Capes, 64, Abingdon Villas, Kensington, W.8 (managing director of Dresden Films, Ltd.). Registered office: 9, Idol Lane, E.C.3.

ABFD pres it

BEH
THESE WA

PIERRE BRASSEUR as 'THE SPIV' in a ANGL

Englis d ection

Dialo

British Production by Lloyd-Synchrone

DE LUXE COLOR PROCESS

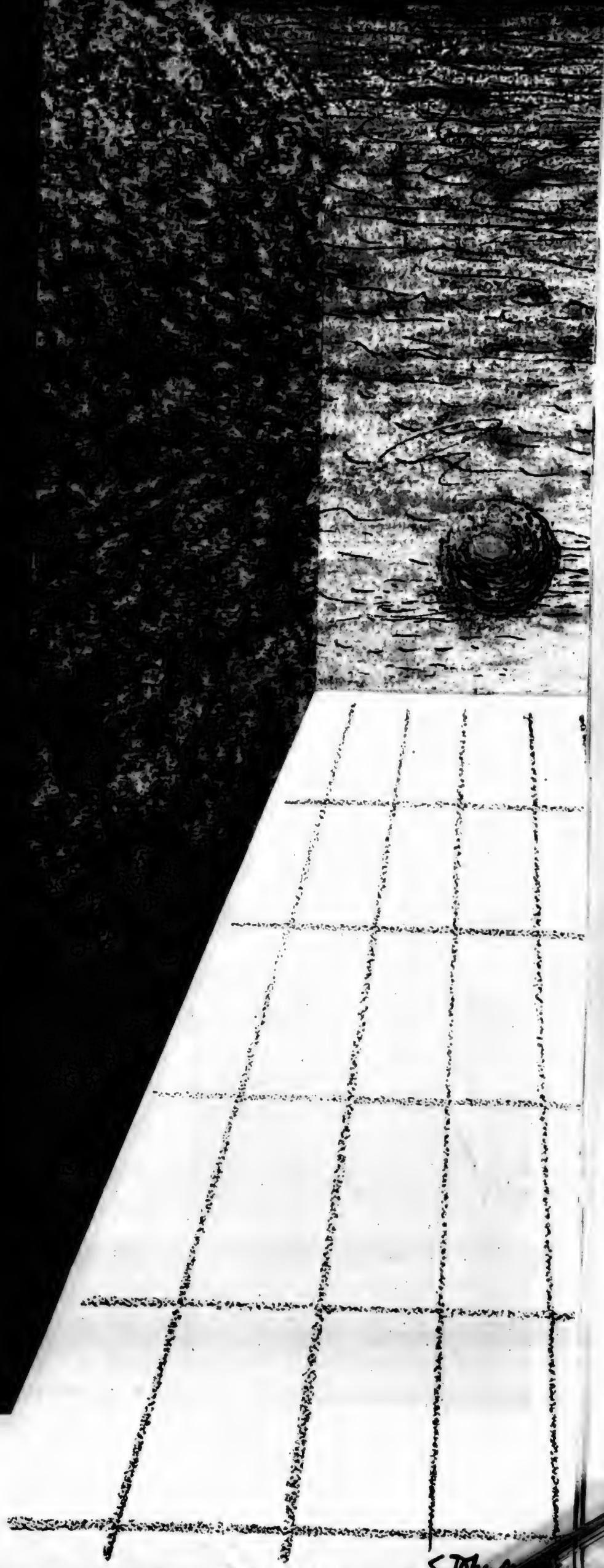
es it

EHIND
ALLS

ANGLO-FRENCH FILM

ection by JACK RAYMOND

Dialogue by MOLLY STEVENS



The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

"*Peut-être que c'est un mal pour un bien.*"

* * *

So always spake my old French grandmother (yes, I've often told you I'm an international Lion) when something seemed to have gone irretrievably wrong.

* * *

And this truth, that the greatest evil can often bring forth some good, is true even of the penal tax which has disorganised the film industry throughout the world, and temporarily robbed the British public of its fair share of new films.

* * *

Existing conditions have, at any rate, quashed the amazingly stupid but widely prevalent idea that films are like cigars—to be enjoyed once and then chucked away.

* * *

It is not only the phenomenal "WIND" which has disproved this shibboleth by beating all the new pictures hands down.

* * *

I have just revived "CABIN IN THE SKY" at the Ritz, where its queues are overlapping the "G.W.T.W." ones, and showing that it has a much bigger public now than when it was originally presented.

* * *

Some of the reasons for this I explained last week.

* * *

From time to time I have reported in this page the facts about other of my revivals, which have, in place after place, from Western Ireland to East Anglia, from Northern Scotland to the South Coast, beaten their first-run figures.

* * *

For examples, "BLOSSOMS IN THE DUST," "RAGE IN HEAVEN," "SMILIN' THROUGH," "A DAY AT THE RACES," "DAVID COPPERFIELD," "THE BARRETTS OF WIMPOLE STREET," "THE CITADEL," "LITTLE NELLIE KELLY," and many more.

* * *

All this proves that the great British Public has long realised that a good film, like a good play or book or painting, mellows but does not age.

* * *

Even my friends the critics, who used sometimes to be too busy to worry about revivals, have freely admitted that a second visit to a "G.W.T.W." or a "CABIN IN THE SKY" is often more revealing and satisfying than the first.

* * *

I would go further, and say that no really great picture can be properly appraised after one viewing only.

* * *

I personally, although a somewhat busy Lion, have seen "GONE WITH THE WIND" six times.

* * *

I got more out of it at the sixth viewing than at the first, and enjoyed it more.

* * *

I hope and intend to see it again, and I envy (rather than ridicule) the London woman who has already done so 33 times, and declares her firm intention to go on seeing it every week while its re-presentation lasts.

Another Revival Rave

Exhibitors in London and the provinces who have seen my trade shows of "LOST ANGEL" are echoing my confident statement that here is a re-presentation which cannot fail.

"LOST ANGEL," you remember, was the first of the astounding O'Brien child's pictures to show she was a great comedienne as well as a mistress of drama and pathos.

Indeed, her performance as a child prodigy in this brilliantly witty picture remains one of the most remarkable displays of virtuosity ever seen on the screen—from any star, from eight to eighty!

Two Girls and a Schnozzle

Also on trade show at present is that joyous and memorable musical, "TWO GIRLS AND A SAILOR," which introduced June Allyson and Gloria de Haven, and reintroduced Jimmy Durante to the screen in a big way, and also starred those other idols, Van Johnson, Jose Iturbi and Lena Horne, to say nothing of Harry James and Xavier Cugat with their orchestras, the famous British musician, Albert Coates, Tom Drake making his film debut, and Gracie Allen and Ben Blue.

What a cast—and what a picture!

Naughty, But Very Nice

I'm proud and happy to be able to announce that I have secured the British release of the Loew-Lewin production of Guy de Maupassant's "THE PRIVATE AFFAIRS OF BEL AMI."

This intriguing story of the somewhat wicked but most agreeable high-life *of Paris in* 1880 *stars George Sanders ("all women take to men who have the appearance of wickedness"), Angela Lansbury (seen with him above), Ann Dvorak, Frances Dee, John Carradine, Susan Douglas, Warren William, Etc., Etc.*

London trade show this Thursday.

—Leo

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Boot Hill Bandits (Butcher's)—U.S.	63 min. (U)	Ray Corrigan, ... John King, Max Terhune.	Spirited half-pint Western. Story up to standard, teamwork versatile and light relief popular.	Safe supporting proposition (CC).
Border Bandits (Pathe) U.S.	57 min. (U)	Johnny Mack Brown, Raymond Hatton, Rosa del Rosario.	Exuberant, period outdoor comedy melodrama, the latest of the popular Nevada and Sandy series. Plot actionful, cast versatile and staging picturesque.	Reliable Western "second" (CC).
Devil on Wheels (Pathe) U.S.	65 min. (A)	Darryl Hickman, ... Damian O'Flynn, Noreen Nash.	"Safety first" domestic comedy melodrama containing a message for thoughtless drivers.	Out-of-the-rut "programmer" (C).
La Belle et La Bete (British Lion)—French.	... 100 min. (A)	Jean Marais, ... Josette Day.	Fairy story of "Beauty and the Beast" with a touch of Cinderella. Clever technique, but inclined to be dull, with some bright intervals.	Fair booking for advanced halls (NC).
LeVoileBleu(FilmTraders) —French	109 min. (A)	Gaby Morlay ...	A very moving study of a woman who loses her child at birth and becomes a "mother" or "nanny' to several other children. Brilliant emotional acting by the star and the whole cast.	Excellent advanced hall booking (C).
Lighthouse (Pathe)—U.S.	60 min. (A)	Don Castle, ... June Lang, John Litel.	Triangle melodrama staged in a lighthouse. Story obvious, but acting reasonably convincing and environment new.	Playable second (NC).
Main Street Girl (New Realm)—U.S.	57 min. (A)	Jean Carmen, ... Richard Adams, Milburn Stone.	Gangster melodrama roughly made off the cuff. Acting heavy, direction clumsy and dialogue poor.	Doubtful booking (NC).
MonsieurVerdoux(United Artists)—U.S.	125 min. (A)	Charles Chaplin, ... Martha Raye, Isobel Elsom	Clever but erratic comedy of errors and murders illustrating the odd philosophy of a modern Bluebeard, driven to homicide to provide for his crippled wife and small son. At once brilliant and bogus, it registers on balance.	Obvious star booking (NC).
Saddle Mountain Round Up (Butcher's)—U.S.	59 min. (U)	Ray Corrigan, ... John King, Max Terhune.	"Who dunnit" with a Western background. Story naïve, but action fast and scenery picturesque.	Reliable second (CC).
*Signed, Sealed and Delivered (New Realm)—British.	35 min. (U)	Commentary by ... John Slater.	Interest featurette woven around a King's Messenger. Subject new, but treatment uninspired.	Moderate full quota fill-up (CC).
Three on a Ticket (Pathe) —U.S.	61 min. (A)	Hugh Beaumont, ... Cheryl Walker, Paul Bryar.	Comedy crime melodrama, illustrating the latest adventure of Michael Shayne. Story and presentation on the cheap side.	Utility second (C).
Thunder River Feud (Butcher's)—U.S.	53 min. (U)	Ray Corrigan, ... John King, Max Terhune.	"Rangebusters" outdoor comedy melodrama. Humour a trifle laboured, but penultimate action brisk.	Useful Western support (CC).
Tonto Basin Outlaws (Butcher's)—U.S.	59 min. (U)	Ray Corrigan, ... John King, Max Terhune.	"Rangebusters" period thumbnail Western. Story straightforward, teamwork robust and backgrounds impressive.	Useful pocket horse opera (CC).
Underground Rustlers (Butcher's)—U.S.	57 min. (U)	Ray Corrigan, ... John King, Max Terhune.	Pocket Western set in the roaring 'sixties. Story robust, acting virile and scenery picturesque.	Handy Western (CC).
Vacation Days (Pathe) —U.S.	67 min. (U)	Freddie Stewart, ... June Preisser, Frankie Darro.	Musical Western with "teen-agers" label. Story, laughs and thrills very sub-standard.	Series second solely for small halls (CC).
REISSUES				
Lost Angel (M-G-M) —U.S.	92 min. (U)	Margaret O'Brien, James Craig, Marsha Hunt.	Delightful small-child comedy drama, with a novel and effective, if far-fetched, story. "Kine." review January 6, 1944.	Good family reissue (CC).
Two Girls and a Sailor (M-G-M)—U.S.	124 min. (U)	June Allyson, ... Gloria DeHaven, Van Johnson,	Gay, tender, lavishly romantic comedy musicale with a service-canteen pivot. Reviewed in "Kine." June 22, 1944.	Excellent revival for the majority (CC).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
* British Picture. † In Colour.

Reviews for Showmen : *By Josh Billings*

MONSIEUR VERDOUX

United Artists. American (A). Directed by Charles Chaplin. Featuring Charles Chaplin, Martha Raye and Isobel Elsom. 11,157 feet. Release not fixed.

CLEVER but erratic comedy of errors and murders, illustrating the odd philosophy of a modern Bluebeard, driven to homicide to provide for his crippled wife and small son. At once brilliant and bogus, its fun, though somewhat grisly, is Chaplin at his best, but it sags badly every time the star, no longer sporting the world-famous baggy trousers, battered bowler and switching cane, pauses to dwell in his own wild idiom on man's inhumanity to man. Truthfully, we frequently sighed for the old, uninhibited Chaplin, but, in spite of its muddled treatment and morality, it's still vastly superior to the average American and, for that matter, British comedy. It's bound to be talked about and anything that's provocative is invariably good box-office. Obvious star booking for other than children's matinées.

Story.—Henri Verdoux, a dapper Paris bank clerk, after serving his employers faithfully for 30 years, is dismissed during a slump. He has an invalid wife, Mona, and small son, Peter, and decides to make a career of bigamously marrying and bumping off well-to-do women. He naturally keeps his ugly business affairs from his wife, but, after accumulating a modest fortune, he is again hit by a slump. He marks down two wealthy women, Annabella Bonheur, a raucous vulgarian, and Marie Grosnay, an elegant matron, for immediate attention. Both luckily escape, but meanwhile Mona and Peter die. Alone and penniless, Verdoux is finally recognised by the relatives of one of his early victims, while he is.

REVIEWS—continued on page 24

REVIEWS—continued from page 23

dining out with "The Girl," an appealing young woman whom he had spared many years before because he and she were kindred souls. He is arrested and pays the full penalty for his misdeeds, committed, according to his own lights, with the best intentions and as a challenge to so-called humanity.

Acting.—Charlie Chaplin, who, as Henri Verdoux, speaks with an impeccable stage accent and is expensively tailored, proves that he can act as well as mime. The trouble is he tends to overdo it. Martha Raye and Isobel Elsom are perfectly cast as the vulgar Annabella and stately Marie respectively, and Marilyn Nash shows considerable promise as "The Girl."

Production.—Charlie Chaplin, a past-master of slapstick, is still the screen's greatest comedian, but he has never been quite the same since the highbrows took him up and started to read more into his pictures than he had put into them. No longer able to be completely himself, he hampers the clown by forcing him to don the mantle of the philosopher. Organised murder is no joke, but Chaplin nevertheless gets many good laughs out of the grisly escapades of Verdoux, but mild nausea is created by the maudlin domestic sequences. The death-cell finale, in which Chaplin attempts to excuse murder and takes an opportunity to denounce big business, is equally out of place. Yet, with all its emotional excesses, "Monsieur Verdoux" is well worth a visit. But if only for the sake of the kids, let's have just one more "City Lights" before it is too late. In to-day's restricted buyer's market, who can afford to turn down a brand new Chaplin?

Points of Appeal.—Unusual story, clever fooling, versatile performance by Chaplin, intriguing title and terrific star values.

THE DEVIL ON WHEELS

Pathé. American (A). Directed by Crane Wilbur. Featuring Darryl Hickman, Damian O'Flynn and Noreen Nash. 5,911 feet. Release not fixed.

"SAFETY first" domestic comedy melodrama, containing a timely, though rather flashily phrased, appeal to the family motorist to practise what he preaches and so keep death off the roads. Unnecessarily gloomy in places and a bit too exuberant in others, it nevertheless gets its message across. Novel, exciting and salutary, its exploitation angles are obvious. Out of the rut "programmer."

Story.—John Clark, a prosperous citizen, arrives home with a brand new highly powered roadster. His 16-year-old son, Mickey, is particularly thrilled. John takes Mickey and the rest of his family for a spin, but while showing off collides with a car driven by Judge Tanner, the local "beak." He is charged with dangerous driving, but gets off with a caution. Mickey owns a ramshackle racer and is later caught speeding. Judge Tanner warns Mickey and reprimands his father for condoning the offence. Mickey continues to race on the quiet, but in the end he is the cause of his mother being involved in a serious accident. A speed-crazy friend is killed at the same time. Mickey is again brought to court, but Judge Tanner postpones sentence because he feels that John is partly to blame for his son's plight. John is indignant, but he slips into his old bad habits when next he takes the wheel.

Acting.—Darryl Hickman acts naturally, as speed maniac Mickey, and Damian O'Flynn is equally true to life as John, the family motorist who refuses to acknowledge his own errors. The support is adequate.

Production.—The picture has a purpose, but at times tends to stray from its text. Extravagant padding, which runs to a rather absurd mortuary sequence, prevents it from reaching the top grade. Yet serial-like that it is, it frequently hits home. Few motorists can afford to ignore its plea for greater care on the highway.

Points of Appeal.—Subject, thrills and title

LIGHTHOUSE

Pathé. American (A). Directed by Frank Wisbar. Featuring Don Castle, June Lang and John Litel. 5,443 feet. Release not fixed.

TRIANGLE melodrama, staged in a lighthouse. It straightens out the complicated love life of a girl of the waterfront and ends, as it should, in virtue's clear triumph over vice. The plot is somewhat on the theatrical side, but neither its cliches nor its lack of polish completely deny it feminine appeal. Short, though hardly sweet, it carries a modest emotional kick. Playable "second."

Story.—Connie, a waterfront girl, is courted by Sam Wells, a young lighthouse-keeper. She soon discovers that she is not the only damsel in Sam's life and marries Hank Armitage, Sam's forthright chief, out of pique. She comes to live at the lighthouse and Sam tries to steal her from Hank. When she refuses to fall for him a second time he attempts to dispose of Hank. Hank gets off with a broken leg, and on his recovery Connie tells him the truth. She also confesses her love for him. Hank throws Sam out, so all ends well.

Acting.—June Lang is a rather colourless Connie, but Don Castle and John Litel make the most of their parts as Sam and Hank.

Production.—The picture fails to ring many changes on its time-honoured theme, but its environment is new and its sea air is quite bracing. Realistically clothed pulp fiction, it should intrigue the womenfolk.

Points of Appeal.—Sex angle, obvious feminine interest, colourful backgrounds and intriguing title.

THREE ON A TICKET

Pathé. American (A). Directed by Sam Newfield. Featuring Hugh Beaumont, Cheryl Walker and Paul Bryar. 5,581 feet. Release not fixed.

COMEDY crime melodrama, illustrating the latest adventure of Michael Shayne, private detective. It's about a tussle for a baggage ticket, the key to hidden loot, but it doesn't always keep its mind on its objective. Dithering takes part of the sting out of its extravagant tale. Utility "second."

Story.—Jim Lacy, an out-of-town guy, makes an appointment with Michael Shayne, the well-known detective, but arrives at Shayne's office badly shot up. Before he dies he hands Shayne part of a baggage check. Shayne follows up the clue, and his pretty secretary, Phyllis Hamilton, stays close on his heels. Inspector Rafferty, an official investigator, is not far behind, but Shayne is the first to contact the holders of the other parts of the ticket. He then reveals a plot by chisellers to do each other out of the proceeds of a big robbery. The loot is retrieved and the initial crime solved.

Acting.—Hugh Beaumont is no William Powell and neither is Cheryl Walker a Myrna Loy, but the two get by as Shayne and Phyllis. The rest have little to do.

Production.—The picture has a few laughs and thrills, but they barely compensate for its ragged and far-fetched plot. It moves for the most part in circles and hasn't much to recommend it, apart from its adequate settings and series values. But for the "A" certificate, it would be just right for kids.

Points of Appeal.—Few thrills and handy footage.

BORDER BANDITS

Pathé. American (U). Directed by Lambert Hillyer. Featuring Johnny Mack Brown, Raymond Hatton and Rosa del Rosario. 5,128 feet. Release not fixed.

EXUBERANT period outdoor comedy melodrama, breezily recounting the latest adventure of Nevada and Sandy, tough but good-tempered U.S. marshals. The ground it covers is not exactly new, but much of its action retains pristine vigour and freshness. Quickly off the mark, a genuine stayer and fast finisher, it wastes few of its 55 minutes. Reliable Western "second."

Story.—Nogales, a Spanish a… down, but his mysterious as… discover the famous Nogales h… the murdered man's granddau… the crime at the nearest town a… Sandy, U.S. marshals, are det… vestigate. John Halliday, the … is the secret employer of the … organises a search for the jewel … Sandy soon get on the trail of … and grab them and their unsc… just as they are about to atta… Celia and Steve, Halliday's inno… marry, following the apprehensio… and his mob, and Nevada and Sa… headquarters.

…at, is shot …'s fail to …rs. Celia, …, reports …evada and …off to in… …l banker, …rs and he …evada and …lay's men …lous boss …eir ends, … nephew, … Halliday … return to

Acting.—Johnny Mack Brown … a manly Nevada, Raymond Hatton score… a number of laughs as Sandy, Rosa del R…ario is an appealing Celia and Frank La R…e is in his element as villain Halliday.

Production.—The initial sequen…s are more colourful than convincing, but the film nevertheless gets away to a good start. Moreover, brisk momentum is fully maintained to the exciting in the nick of time climax. All youngsters and most grown-ups should relish the wholesome and picturesquely mounted Western fare.

Points of Appeal.—Actionful plot, good light relief, pleasing backgrounds and exciting climax.

VACATION DAYS

Pathé. American (U). Directed by Arthur Dreifuss. Featuring Freddie Stewart, June Preisser and Frankie Darro. 6,091 feet. Release not fixed.

MUSICAL Western, with "the teen-agers" label, loosely covering the crazy adventures and misadventures of a bunch of college kids, caught in the clutches of desperadoes. Songs interlace its laughs and thrills, but even so, it's all very sub-standard. Series "second," solely for small family and industrial halls.

Story.—Students Freddie, Dodie, Betty, Lee and Roy accept an invitation to spend the summer recess on the ranch of Miss Hinklefink, one of their teachers. Tom Sneed, the local real estate dealer, is the secret leader of a gang of bank robbers and he gives the youngsters a very frigid reception. Later, Freddie is mistaken for a baby-face killer, once in the pay of Sneed, and his life is threatened. He survives, but is subsequently framed for one of Sneed's hold-ups. Sneed plans a necktie party for Freddie, but Roy spectacularly denounces the villain in the nick of time. And so ends the youngsters' hectic holiday.

Acting.—Freddie Stewart, the boy crooner, is very hard to take as Freddie, but Frankie Darro is not bad as Roy, and Warren Mills scores a few laughs as Lee. The adult players are merely stooges.

Production.—The picture is held … here and there so that Spade Cooley an… Jerry Wald and their respective orchest… can accompany Freddie Stewart, but the musical embellishments add little to the artless Western burlesque. It's all very juvenile, to say the least.

Points of Appeal.—Horseplay, healthy environment and "U" certificate.

THUNDER RIVER FEUD

Butcher's. American (U). Directed by Roy Ruby. Featuring Ray Corrigan, John King and Max Terhune. 4,846 feet. Release not fixed.

"RANGEBUSTERS" outdoor comedy melodrama, with a hardy range-war central theme. It's a little too facetious at the start, but as soon as it cuts out trying to be funny scraps and chases alternate briskly and stoutly pave the way to a traditional happy ending. Like most of its predecessors, it should please the kids. Useful Western support.

Story.—The Rangebusters compete in a rodeo and Crash wins a championship belt.

REVIEWS—continued on page 29

Alexander Korda
presents his production of
Oscar Wilde's

An Ideal Husband

Here's HYDE PARK CORNER, eighteen ninety-five
when Grandmama—and Leisure—were alive,
When Britain ruled the wave and held the purse,
here was the centre of the Universe.

Here "brooms" are drawn by spankers, silver-bitted:
maids are wasp-waisted, and their men wasp-witted:
Youth is an Art, and Beauty a profession:
the Season spins—and Parliament's in session.

O Laces! Graces! Eighteen-buttoned gloves!
O Chaperons! Silk Hats! and Scandal-loves!
The Naughty Nineties crows upon the screen:
VICTORIA reigns--but FASHION is the Queen.

Sir Aubrey Smith
as
The Earl of Caversham
Diana Wynyard
as
Lady Chiltern
Michael Wilding
as
Viscount Goring
PAULETTE GODDARD MIC
and DIAN WYNYA
with Sir AUBREY SMITH, GLYNIS JOHNS, HUG WILLIAM
IN COLOUR TECHNICOLO

DARD MICHAEL WILDING

d DIAN WYNYARD

NS. HUG WILLIAMS. CONSTANCE COLLIER. CHRISTINE NORDEN

N COLOUR BY TECHNICOLOR

An Ideal Husband

By OSCAR WILDE

The Cast

MRS. CHEVELEY . **PAULETTE GODDARD**

VISCOUNT GORING . **MICHAEL WILDING**

Sir Robert Chiltern, Bart. . . **HUGH WILLIAMS**
Lady Chiltern . . . . . **DIANA WYNYARD**
The Earl of Caversham, K.G. **SIR AUBREY SMITH**
Mabel Chiltern . . . . . **GLYNIS JOHNS**
Lady Markby . . . . **CONSTANCE COLLIER**
Mrs. Marchmont . . . **CHRISTINE NORDEN**

Lady Basildon . . . **HARRIETTE JOHNS**
Duke of Nonsuch . . MICHAEL MEDWIN
Vicomte De Nanjac . MICHAEL ANTHONY
Mr. Montford . . . . PETER HOBBES
Mason . . . . . JOHNS CLIFFORD
Phipps . . . . . FRED GROVES
Mr. Trafford . . . . MICHAEL WARD

Screen play by LAJOS BIRO
Photographed in Technicolor by
GEORGES PERINAL
Costumes by CECIL BEATON
Sets by VINCENT KORDA
Special Effects by W. PERCY DAY

Associate Producers
HUGH STEWART · PHILIP BRANDON

Production Manager . . . JACK CLAYTON
Editor . . OSWALD HAFFENRICHTER
Camera Operator . . . DENNIS COOP
Sound Supervisor . . . . JOHN COX
Assistant Art Director . . JOSEPH BATO
Fabric Designs . . . . SCOTT SLIMON
Colour Director . . . NATALIE KALMUS
Associate . . . . . JOAN BRIDGES
Assistant Director . . . . BLUEY HILL
Continuity . . . PEGGY McCLAFFERTY
Make-up . . . . U. P. HUTCHINSON
DORRIE HUTCHINSON
Hairdressing . . . . GLADYS WESTON

R.C.A. RECORDING SYSTEM

Music Composed by ARTHUR BENJAMIN

Played by
THE ROYAL PHILHARMONIC ORCHESTRA

Conducted by
DR. HUBERT CLIFFORD

Produced at
LONDON FILM STUDIOS
SHEPPERTON
ENGLAND

PRODUCED and DIRECTED by

ALEXANDER KORDA

LONDON FILMS

A LONDON FILM PRODUCTION

DISTRIBUTED IN U.K. by BRITISH LION

LONDON TRADE SHOW

Rialto Cinema, Coventry St., 19th November, 10.30 a.m.

REVIEWS—continued from page 24

In a mix-up that follows Dusty is photographed wearing the belt and the snap falls into the hands of Maybelle Pembroke, daughter of an old rancher friend. Crash is furious, but when the boys go to straighten things out they learn that the Pembrokes and the Harrisons, rival ranch owners, are fighting over a boundary line. They join in and finally settle the matter more or less amicably. Maybelle then finds happiness with one of the Harrisons.

Acting.—Ray Corrigan, John King and Max Terhune are in quite good fettle as Crash, Dusty and Alibi, and Jan Wiley makes a pretty Maybelle.

Production.—The film falters at the start, but robust penultimate chases enable it to end in good style. Whatever its mood, it's scenically impressive. Series values cannot be dismissed.

Points of Appeal.—Laughs, chases, thrills, good scenery and "U" certificate.

UNDERGROUND RUSTLERS

Butcher's. American (U). Directed by Roy Ruby. Featuring Ray Corrigan, John King and Max Terhune. 5,128 feet. Release not fixed.

POCKET Western set in the roaring 'sixties. It gives a crisp, round-by-round account of a ding-dong struggle between Rangebusters and a gang of desperate hold-up men. The main conflict is interleaved with comedy and song and the embellishments evenly balance its fisticuffs and roughstuff. Good scenery appropriately decorates the whole. Handy Western.

Story.—The American Government of 1869 is concerned by repeated attacks on gold shipments. The Rangebusters are called in and their job is to halt the onslaughts. They operate from Gold Butte, a bullion centre, and suspect Ford, a Government engineer, of being the ringleader. As usual, they hit the nail right on the head, but Ford is a wily rascal and attempts to pin the blame on an innocent employee before the boys finally drag him to book.

Acting.—Ray Corrigan, John King and Max Terhune do their stuff as the Rangebusters, and Gwen Gage is appealing in the small rôle of heroine.

Production.—The climax is a bit far-fetched, but otherwise the film smoothly blends comedy, song and spectacle. It's well in line with the rest of the series, both dramatically and scenically. It also retains the "U" certificate.

Points of Appeal.—Wholesome action, refreshing environment and kids' angle.

TONTO BASIN OUTLAWS

Butcher's. American (U). Directed by Roy Ruby. Featuring Ray Corrigan, John King and Max Terhune. 5,382 feet. Release not fixed.

RANGEBUSTERS' period thumbnail Western, telling of the boys' many violent skirmishes with cut-throat rustlers. It contains nothing new, but moves fast and stages a number of realistic fights without sacrificing the "U" certificate. The youngsters will enjoy it. Useful pocket "horse opera."

Story.—During the Spanish-American war the Rangebusters are sent to Wyoming to put a stop to rustling which is menacing the Army's meat supply. Jane Blanchard, an enthusiastic girl reporter, joins them, and they all concentrate on Miller, the local tough guy. It takes them some little time to get the proof they need, but when they do it's curtains for Miller and a front-page scoop for Jane.

Acting.—Ray Corrigan, John King and Max Terhune make a virile and versatile team as the Rangebusters, and Jan Wiley proves herself to be a good horsewoman as Jane.

Production.—The story is routine stuff, but it moves at the gallop amidst picturesque scenery. Its pace and sustained punch see it through. It couldn't cover much more territory in the time.

Points of Appeal.—Straightforward plot, robust teamwork and fine scenery.

SADDLE MOUNTAIN ROUND UP

Butcher's. American (U). Directed by Roy Ruby. Featuring Ray Corrigan, John King and Max Terhune. 5,398 feet. Release not fixed.

"WHO-DUNNIT" with a Western background, showing how the Rangebusters clear themselves of a murder rap. It's all very naïve, but its vigorous and versatile surface action, accompanied by song, should, nevertheless, satisfy average outdoor fans. Reliable "second."

Story.—Harper, a wealthy old rancher, fears that his life is in danger and wires to the Rangebusters to protect him. They agree, but before they can take up their assignment Harper is mysteriously murdered. The shadow of suspicion is cast on them and on Freeman, the dead man's attorney. The Rangebusters determine to find the killer and in the end they pin the crime on Freeman, whose motive was clear.

Acting.—Ray Corrigan, John King and Max Terhune work well in treble harness as the Rangebusters, Lita Conway is adequate in the small rôle of heroine, and old-timer Jack Mulhall does his stuff as the villain.

Production.—The spooky asides and the red herrings are a trifle theatrical, but the fights and chases are well up to standard. So is the scenery. By and large, it's sound and robust "outdoors."

Points of Appeal.—Vigorous action, refreshing scenery and "U" certificate.

BOOT HILL BANDITS

Butcher's. American (U). Directed by Roy Ruby. Featuring Ray Corrigan, John King and Max Terhune. 5,806 feet. Release not fixed.

SPIRITED, half-pint Western. It pits the Rangebusters against a vicious saloon keeper, secret head of a hold-up gang, and rightly ends in a clear-cut victory for law and order. The old malarky is quite well put over and contains an even amalgam of laughs and scraps. Average outdoor fans will find it acceptable. Safe supporting proposition.

Story.—Brand Boulton, tough proprietor of a saloon, wants Crash, one of the Rangebusters, out of the way. He orders the Mesquite Kid, a renegade, to do the job, but Crash quickly turns the tables on his adversary. Crash is then joined by his buddies, Dusty and Alibi, and they, together with an attractive singer, concentrate on the evil Boulton and, before very long, spectacularly unmask and apprehend him.

Acting.—Ray Corrigan, John King and Max Terhune divide the teamwork evenly as Crash, Dusty and Alibi, and Jean Brooks is a cut above the average Western heroine as the singer.

Production.—The film contains its share of red meat and it is briskly served against picturesque backgrounds and accompanied by tuneful songs. The modest Rangebusters' label is justly earned.

Points of Appeal.—Fast action, robust scraps, bright comedy relief and handy footage.

MAIN STREET GIRL

New Realm. American (A). Directed by Elmer Clifton. Featuring Jean Carmen, Richard Adams and Milburn Stone. 5,210 feet. Release not fixed.

GANGSTER melodrama roughly made off the cuff. It hasn't been out before, but it is so dated that it practically amounts to a museum piece. Heavily acted, clumsily directed and poorly dialogued, it's much more likely to evoke laughter than thrills. Doubtful booking.

Story.—Pat, a young woman, sees her father, a tobacconist, shot dead by "Slicker" Nixon, a gangster, because he refuses to pay protection money. She secures the gun that killed her father and vows to get "Slicker." She gains "Slicker's" confidence by subterfuge and, after witnessing more dirty work, finally has the satisfaction of seeing the killer get his just desserts. District Attorney Downey blames flaws in the parole system for the trouble and determines to prevent a repetition.

Acting.—Jean Carmen is a very self-conscious Pat and Richard Adams is laughably crude as "Slicker." The rest, with the exception of Milburn Stone as Downey, are no better.

Production.—The film claims to rip the lid off the American parole racket, but it is a little too old in the tooth for crusading. Like something left over from the Lyceum, its only outlet is the cheap industrial hall.

Points of Appeal.—Title and rough stuff.

SIGNED, SEALED AND DELIVERED

New Realm. British (U). Directed by Dennis Kavanaugh. Commentary by John Slater. 3,120 feet. Release not fixed.

INTEREST featurette. Subject new and brimming with possibilities, but treatment half-hearted. The central character is a King's Messenger, but he is seldom seen and when he is there is nothing to distinguish him from an ordinary traveller. This may be near the truth, but fact needs a splash of colour to make it acceptable to the average fiction-fed filmgoer. Moderate full quota fill-up.

Production.—The picture opens promisingly by informing its audience that they are about to accompany one of the King's Messengers on a mission from Whitehall to the British Embassy in Paris, but no E. Phillips-Oppenheim-like thrills are experienced on "The Golden Arrow," Channel steamer, or Paris express. The journey peters out rather than ends. A few of the camera-shots are original and the commentary is smooth, but, although we rode part of the way in the cabin of an engine, boredom began to overtake us as the curtain dropped. If the film be authentic, King's Messengers lead less exciting and eventful lives than District Messengers, and we can hardly believe that.

Points of Appeal.—Full quota ticket.

LE VOILE BLEU

Film Traders. French (A). Directed by Jean Stelli. Featuring Gaby Morlay. 10,000 feet. Release not fixed.

THE "Voile Bleu" is the traditional headdress of a French "nanny," and this is the story of a woman who loses her son in childbirth and then becomes a devoted nurse to other people's children. It is emotionally very moving indeed and the star gives an outstanding performance. Simple in design and wholly human, this picture is an excellent example of honest sentimentality. Capital booking for specialised halls.

Story.—Louise Jarrand, a war widow, loses her son at birth. She decides to become a nurse. All the children she "mothers" adore her. An uncle of one of them wants to marry her, but for the sake of his nephew she refuses. Finally, a young couple without much money leave their small son in her charge while the husband seeks his fortune in Indo-China. She brings him up as her own son for eight years, and then, hearing that they are returning for him, takes him away. The law catches up with her and she has to return the boy, but wins the magistrate's sympathy. Thereafter, she is adjudged too old to be a "nanny" and takes to charring. Injuring herself, she is attended by a young doctor, who turns out to be one of her first charges. He looks after her and gives a Christmas party, to which he has invited all of her "children." But the crowning event is when he puts his two small children in her care and gives her back the "Voile Bleu" of which her charring had deprived her.

REVIEWS—continued on page 30

REVIEWS—*continued from page 29*

Acting.—As Louise, Gaby Morlay is wonderfully sympathetic. Her efforts to love her charges and yet not alienate their affections from their sometimes neglectful parents are charged with vital humanity. She dominates the picture, but support, both youthful and adult, is exceedingly good.

Production.—The story is told simply and directly. There are no kinematic fireworks, but an emphasis laid all the time on maternal love. It is one of those pictures which may well be bought up by American producers and remade, but it is certain that no one could recapture the spirit of the play as Gaby Morlay has done. There is one particularly moving scene when the actress mother of a young girl fails to turn up for her confirmation. All the other girls are introducing their mothers to each other and, in desperation, the neglected child introduces Louise as her mother. Next day Louise decides to leave the child because she fears she is supplanting the mother in the daughter's affections. Such touches abound in a picture which will appeal strongly to women—and no less to men.

Points of Appeal.—Fine performance by French star as a woman who, having lost her own child, lavishes her abundant affection on the children of others.

LA BELLE ET LA BETE

British Lion. French (A). Directed by Jean Cocteau. Featuring Jean Marais. 9,100 *feet. Release not fixed.*

THIS version of "The Beauty and the Beast" suggested by the fairy tale was both written and directed by Jean Cocteau. His kinematic invention is very good, but his handling of the story is dull, sadistic and ponderous. A fairy tale ought to appeal to children, but this essay in the macabre is not recommended to children. Fair booking for advanced halls.

Story.—La Belle is the drudge of a bankrupt merchant's family. Her father is lost one night in a wood which houses a big chateau. He finds a rose for his daughter. A beast appears demanding his death unless one of his daughters will take his place. He goes home and falls ill. La Belle goes to the Beast's chateau as a sacrifice but learns to pity the beast who wants to make her his wife. Finally, after La Belle's gambler suitor tries to rob and kill him, he turns into a beautiful prince—the dead image of her suitor, who is turned into a beast—a dead one at that.

Acting.—Jean Marais has a triple rôle to play and does it very well. He is the Beast, well covered with fur and looking like a rather spiteful cat; he is La Belle's profligate lover, and he is also, so to speak, the reconstituted Beast. Josette Day is wholly charming as La Belle. Marcel Andre "hams" agreeably as the father.

Production.—One has the feeling that Jean Cocteau is trying to be too clever at the expense of a simple fairy tale which in one's youth seemed to express the fact that pity is akin to love. He has invested his tale with all sorts of kinematic tricks, mists, mysterious noises and an occasional sadistic touch as when we see a doe with her belly ripped open—obviously the work of the bewitched monster. It seems that Cocteau could see the wood for the trees.

Points of Appeal.—Technical essay in the macabre.

Reissues

LOST ANGEL

M-G-M. American (U). Directed by Roy Rowland. Featuring Margaret O'Brien, James Craig and Marsha Hunt. 8,173 *feet. Release not fixed.*

DELIGHTFUL small-child comedy drama, describing the many wide and tender reactions of Alpha, a healthy and intelligent foundling who is adopted by a group of well-meaning scientists and given a highly specialised training and education. She quickly responds, and at the age of six is a child wonder. Mike Regan, an engaging but irresponsible reporter, is sent to interview Alpha and wins her confidence by telling her fairy stories. After securing his copy he leaves her, but she, having experienced affection for the first time, suddenly feels lonely and runs away from her cold, academic surroundings. Alpha eventually makes her way to Mike's apartment and is responsible for reconciling him to his girl friend. Reviewed in KINE. January 6, 1944, this M-G-M offering was classed as excellent popular and family hall booking.

Points of Appeal. — Far-fetched, but intriguing story, irresistible feminine angle and good title.

TWO GIRLS AND A SAILOR

M-G-M. American (U). Directed by Richard Thorpe. Featuring June Allyson, Gloria De Haven and Van Johnson. 11,177 *feet. Release not fixed.*

GAY, tender, lavishly mounted romantic comedy musicale with a Service canteen pivot, about the rivalry of two sisters, partners in a vocal and dancing act, for a young sailor, who, true to popular storybook tradition, turns out in the end to be the heir to millions. The KINE. review of this M-G-M picture on June 22, 1944, says: "The slender yet appealing and amusing tale is exceedingly well cast, and producer Joe Pasternak's shrewd and delicate touch is everywhere discernible in the natural and versatile teamwork and clever treatment." Its big line-up of guest stars and breathtaking technical presentation entitle it to hold its own with the best.

Points of Appeal.—Good music and turns, lavish staging, strong feminine angle, title and big star values.

Shorts

British Lion

RAPSODIE DE SATURNE. French (U). 900 feet. Release date not fixed.—A very ingenious cartoon in colour by Jean Mage which shows the notes of classical music rebelling and forming a jazz band of their own. It is cleverly designed, tuneful and wholly original. A very good general item for any programme.

Butcher's

A LITTLE THOUGHT. British (U). Two reels. Release not fixed. — Interesting magazine short showing how fine instruments and metal boxes are manufactured. Commentary and photography good. Sound general fill-up.

THE MAIL GOES THROUGH. British (U). One reel. Release not fixed.—Novelty short presenting a cartoon version of "The Great Train Robbery." It should amuse the family and youngsters. Acceptable popular and kids' club short.

PATHE'S ROYAL WEDDING FILM

Commentary by Anna Neagle

"The Princess' Wedding Day," a two-reeler, with a descriptive commentary by Anna Neagle, is being prepared by Pathé, under the supervision of Howard Thomas, producer-in-chief of Pathé Pictures, for release on Thursday, November 27.

Special permission has been accorded for the taking of certain scenes in the Abbey itself, and "The Princess' Wedding Day" will include these shots.

So that every exhibitor may have the opportunity of showing the film, there will be no exclusive national release rights.

Valerie Hobson Visits Liverpool

Valerie Hobson, the British film star, made personal appearances at the Trocadero, Liverpool, and the Gaumont, Birkenhead, last week to launch the five weeks' season of British films. The Trocadero feature was "Captain Boycott" (G.F.D.).

"THE SEA HAWK" TO BE REISSUED

"The Sea Hawk," an Errol Flynn adventure, is to be reissued by Warner's. It will be Trade shown on November 26 at Studio One at 10.30 a.m.

Flynn is seen as the captain of an English raider in Elizabeth's day. Court intrigue and romance alternate with action on the high seas to provide a story in the colourful Sabatini tradition.

Claude Rains, Flora Robson, Alan Hale, Brenda Marshall, Donald Crisp, and Una O'Connor are other principals in the picture which Michael Curtiz directed.

M-G-M AVOIDS TITLE CLASH

"When the Door Opened" Release on Dec. 1

One of Metro-Goldwyn-Mayer's most important re-presentations will be "When the Door Opened," which made its original appearance as "Escape," based on the novel of that name by Ethel Vance. It quickly established a high reputation as one of the finest and most gripping stories of the days when the Nazi terror stalked through Europe. Norma Shearer and Robert Taylor are co-starred.

Metro-Goldwyn-Mayer decided to change the title of this film for re-presentation purposes as a picture to Twentieth Century-Fox, who are now producing in this country John Galsworthy's "Escape."

"When the Door Opened" is to be generally released on December 1. Metro-Goldwyn-Mayer publicity and advertising material for this film will carry prominent reference to Ethel Vance's "Escape."

Blitzed during the last war, the King's Cinema, Crowtree Road, Sunderland, is now being converted into a market. It is owned by the Denman Picture Houses, Ltd.

BRITISH STUDIO NEWS

Night Work Speeds Up Pinewood Output—Four Units in Operation

KORDA DETAILS HIS PROGRAMME

THERE were two developments this week in the British production crisis. Pinewood, for the first time since the war, has accommodated four production units all working at full pressure: and Sir Alexander Korda, following his "we make more films" statement of last week, has named his 1947-48 programme.

Pinewood has five stages, totalling some 30,000 sq. ft. less than Denham, where three films are in the making. Pinewood now has these pictures on the floor: "Oliver Twist," using one stage and in its twentieth week; "Red Shoes," using one stage and in its seventeenth week; "Esther Waters," in its second week on one stage; and the new Individual subject, "London Belong to Me," using two stages.

This new set-up has been made possible only by N.A.T.K.E. co-operation on night work. Construction manager Ted Hughes has been busy planning out the whole of the studio's day-by-day set arrangements and has been placing as many men as possible on to night work.

According to the Cineguild team—producer Ronald Neame and director David Lean—the unit has been going all out to do as much in a five-day week as could be done in a six-day week. A recent schedule for eight days on the lot was reduced to four, sets-up per day were fourteen and fifteen instead of the estimated seven or eight.

KORDA'S NEW SUBJECTS

The Korda group claims in its hand-out this week that these films have been turned out during the last ten months: "Courtneys of Curzon Street," "A Man About the House," "An Ideal Husband," "Anna Karenina," "Night Beat," "The Shop at Sly Corner," "White Cradle Inn," "Call of the Blood" and "Mine Own Executioner."

Quite honestly, the claim is a little misleading. Isleworth turned out "White Cradle Inn," "The Shop at Sly Corner," while Wilcox was making "The Courtneys" some 18 months ago. "A Man About the House" started production late in October, 1946. "The Call of the Blood" has been shot this year, mostly on Italian location, with a short spell of work in the Isleworth studios.

These are the new subjects: "The Winslow Boy," to star Robert Donat; "The Devil's Delight," for Carol Reed, with Cary Grant as star; "Round the World in Eighty Days," Technicolor, for Sir Ralph Richardson; the Orson Welles film, "Cyrano de Bergerac" and Wilcox's "Spring in Park Lane," which is well under way at M.G.M.-British.

* * *

RE-RECORDING on the new Valentine Dyall feature completed by Harold Baim, of Federated, entitled "Night Comes Too Soon," takes place at the Warner Teddington studios this week, after which the film goes into the laboratory for final negative cutting and optical work. Trade shows will take place early in December.

Shooting on Condor Films' A GUNMAN ESCAPES finished at Carlton Hill Studios on Tuesday (November 11)—dead on schedule. Here is director Richard Grey briefing "gunmen" John Hervey and Frank Hawkins in one of the final set-ups. Lighting cameraman Cedric Williams (wearing hat) checks up on a scene with operator Cyril Page

Shooting a scene at Alliance Film Studios for THE BRASS MONKEY, produced by N. A. Bronsten for United Artists release. Front: Denis Freeman, dialogue director; Ann Leonard, assistant continuity; Thornton Freeland, director; Rene Galler, continuity. Behind: Basil Emmott, director of photography; Jack Haste, camera grips; Leon Bijou, first assistant; Oscar Boville, camera operator; Gerry Fisher, camera loader; Neil Binney, clappers; Charlie Haste, props.

Denham and Ealing All Geared Up for Rank Production Drive

FOLLOWING the J. Arthur Rank Organisation's statement about the new £9,250,000 programme for British films, it was said this week that the companies associated with Rank are now engaged in the actual production or active preparation of 43 full-length feature films.

At Denham, one of the larger stages—number five—on which considerable reconstruction work has been necessary due to wear and tear is now almost ready for use.

An indication of the increasing scope of work at Denham is shown by the rise of Two Cities production staff from 133 to 201 in two years. These figures are for technicians only. Altogether, Denham employs 1,400 people.

At Ealing Studios, too, there has been an overall expansion of staff. From 429 in 1946, numbers have increased to 596 to-day.

This year Ealing Studios have spent three times more on equipment than they did last year. Since September, 1939, the studio has been closed for only two weeks.

Great progress has been made, too, by "This Modern Age," the monthly screen review of world affairs, which, in a year, has taken the British point of view to 23 different countries.

"This Modern Age" started in January, 1946, with one editorial and two camera teams. To-day there are five editorial and seven camera teams, fitted with British equipment.

The research department has been doubled in a year and the company will be moving soon to larger offices.

"This Modern Age" cameramen are now travelling through Nigeria covering the story of local Colonial development. Another unit will also visit Tripolitania, Cyrenaica and Somaliland on their way to film the talks on Italian colonies in Eritrea next month.

* * *

MICHAEL BALCON'S "Scott of the Antarctic" unit returns from Norway this week after five weeks' shooting.

With the exception of director Charles Frend, who is returning by sea, the main party are making the homeward trip by air.

The main unit will be returning on Friday (November 14) on the "Jupiter" from Bergen to Newcastle, and the rear party on the "Astrea" next week-end.

Studio shooting on "Scott of the Antarctic," which is being made in Technicolor Monopack, will not begin until the end of the year.

* * *

SHOOTING has been completed at Nettlefold on Columbia's "The First Gentleman."

Jean Pierre Aumont, Cecil Parker and Joan Hopkins are the stars, and the picture was directed by Cavalcanti.

The supporting players include Margaretta Scott, Ronald Squire, Athlene Seyler and Francis Waring.

Production on "The First Gentleman" began in the studio on July 14. Two weeks were spent on location at Brighton, where scenes were shot at the Pavilion, which figures as an important background.

* * *

A MODERNISED film version of "A Sister to Assist 'Er," a play known to millions throughout the country, has started production at the Windsor Studios, London.

The first venture of a new producing concern, Bruton-Trytel Productions, the picture presents

Continued on page 34

These posters announ

"There are treacherous currents at the End of the River."
SABU as MANOEL in
The End of the River
A PRODUCTION OF THE ARCHERS
"Her people are poor. They are sending her to Dantos as housekeeper." "As housekeeper!"
BIBI FERREIRA as TERESA in
The End of the Rive
A PRODUCTION OF THE ARCHERS
J. ARTHUR RANK
by MICHAEL
and EMERIC PRESSBURGER
Directed by Derek Twist
Screenplay by Wolfgang Wilhelm
Complete your Programme with
"THIS MODERN AGE"

"There is only one law here - and I know only one part of it - the law of the gun".
ESMOND KNIGHT as DANTOS in
The End of the River
A PRODUCTION OF THE ARCHERS
"Not enough gold to make our keep. Food exhausted. We'll start back tomorrow."
ROBERT DOUGLAS as Mr. JONES in
The End of the River
A PRODUCTION OF THE ARCHERS

BRITISH PRODUCTION PROGRESS CHART

STUDIO.	TITLE.	WEEK.	PRODUCER AND RENTER.	CUTTING STAGE.	IN PREPARATION.
BRITISH NATIONAL	"So Died a Rat"	9	British National (Pathe)	"Case of Three Weird Sisters" (Br. National: Pathe)	"Uneasy Terms" (Br. Nat.: Pathe). Starts next week.
BUSHEY	No feature in production	—	——	"Crimes of Burke and Hare"	A Frank Chisnell Production.
CARLTON HILL	"Gunman Escape"	4	Condor	"Fatal Night" (Mario Zampi)	——
DENHAM	"Hamlet"	28	Two Cities (G.F.D.)	"Vice-Versa" (Two Cities: G.F.D.)	"Mr. Perrin and Mr. Traill" (Two Cities: G.F.D.). Lawrence Huntington to direct.
	"Escape"	3	20th-Fox unit	"So Evil My Love" (Hal Wallis: Paramount)	
	"High Pavement"	1	Huth-Corfield (G.F.D.)	"One Night with You" (Two Cities: G.F.D.)	"Transcontinental" (Two Cities: G.F.D.).
EALING	"Saraband for Dead Lovers"	11	Ealing (G.F.D.)	"It Always Rains on Sunday" (Ealing: G.F.D.)	"Scott of the Antarctic" (on location) (Ealing: G.F.D.) "Eureka Stockade" (in Australia starts Nov. 19.)
				"Against the Wind" (Ealing: G.F.D.)	"Kind Heart and Coronet" (Ealing: G.F.D.). Starts Dec. 22.
HIGHBURY	"Penny and the Pownall Case"	5	Rank second feature (G.F.D.)	"To the Public Danger"	"Trouble in the Air." Charles Saunders to direct.
				"Colonel Bogey" (Rank second feature: G.F.D.)	
ISLEWORTH	"Bonnie Prince Charlie" (with Shepperton)	—	——	——	——
ISLINGTON	Sets building	—	——	"Miranda" (Gainsborough: G.F.D.)	"Blind Goddess" (Gainsborough: G.F.D.). Starts Nov. 17.
				"When Bough Breaks" (Gainsborough: G.F.D.)	
MARYLEBONE	"My Hands are Clay"	5	Dublin Films	"Dick Barton" (Marylebone-Hammer: Exclusive)	——
				"What the Stars Foretell" (Faroe Productions: Exclusive)	
M-G-M BRITISH	"Spring in Park Lane"	3	Herbert Wilcox (Br. Lion)	"Idol of Paris" (Premier: Warner)	Nothing set.
NETTLEFOLD	"Paul Temple and the Canterbury Case"	1	Nettlefold Productions: (Butcher)	"The First Gentleman" (Columbia: G.F.D.)	Nothing set.
PINEWOOD	"Oliver Twist"	20	Cineguild (G.F.D.)	"Blanche Fury" (Cineguild: G.F.D.)	"Blue Lagoon" (Individual: G.F.D.).
	"Red Shoes"	17	Archer (G.F.D.)		"Passionate Friends" (Cineguild: G.F.D.).
	"London Belongs to Me"	2	Individual (G.F.D.)		"Once a Jolly Swagman" (Wessex: G.F.D.).
	"Esther Waters"	2	Wessex (G.F.D.)		
RIVERSIDE	STUDIO CLOSED	—	——	"This Was a Woman" (Hellman: 20th-Fox)	——
SHEPHERD'S BUSH	"The Calendar"	9	Gainsborough (G.F.D.)	"Good Time Girl" (Gainsborough: G.F.D.)	"The Bad Lord Byron" (Gainsborough: G.F.D.). Starts Dec. 6.
	"Easy Money"	9	Gainsborough (G.F.D.)	"Broken Journey" (Gainsborough: G.F.D.)	"Melba" (Gainsborough: G.F.D.).
				"Snowbound" (Gainsborough: G.F.D.)	"Trek" (Gainsborough: G.F.D.).
					"Double Pursuit" (Nov. 24).
SHEPPERTON	"Bonnie Prince Charlie"	14	London Films (British-Lion)	"Ideal Husband" (London Films: British-Lion) (Premier: Nov. 13)	"The Winslow Boy" (Dec. 15 start).
	"The Lost Illusion"	4	Carol Reed (British-Lion)	"Anna Karenina" (London Films: British-Lion)	"I Will Repay" ——
SOUTHALL	STUDIO CLOSED	—	——	"Just William's Luck" (Alliance: G.F.D.)	——
				"No Orchids for Miss Blandish" (Alliance: —)	——
TEDDINGTON	Opens 1st week December	—	——	——	Not settled.
TWICKENHAM	"The Brass Monkey" (last week)	11	Alliance (United Artists)	"Daughter of Darkness" (Alliance: Paramount)	
				"Things Happen at Night" (Alliance: Not set)	Studio closes end of week.
VIKING	"The Penny Doctor"	2	——	"Flamingo" (Inspiration: Grand National)	——
WELWYN	"Bond Street"	17	World Screenplays (Pathe)	"Brighton Rock" (Charter: A.B.P.C.)	——
				"My Brother Jonathan" (A.B.P.C. Pathe)	——
WINDSOR	"A Sister to Assist 'Er"	2	Bruton: Premier	"Starlight Stone" (Cine Industrial: Renown)	——

BRITISH STUDIO NEWS

Continued from page 31

Muriel George and Muriel Aked as the two Cockney characters of the story.

Annette Simmons and Michael Howard are playing the juvenile leads in the film, which is being directed by George Dewhurst.

The producer is W. L. Trytel, whose name has for many years been associated with the musical side of film production.

The picture is being made for Premier distribution.

The supporting cast includes Olive Ashley, Lawrence Goodwin, Ann Ripley, Sheila Storey and Manville Tarrant.

Production personnel follows:—

Production manager, D. M. Wynne; art director, George Ward; assistant director, D. Wynne; second assistant, Francis George; lighting, Ronnie Pilgrim; operator, Tony Young; film editor, R. Walters; continuity, Doris Martin; make-up, Harry Webber; focus, Don Pepe; hairdresser, Jane Seymour; still camera, Michael Scott; clappers, Peter Sandford.

Work has started on Bruton Trytel production, A SISTER TO ASSIST 'ER, at the Windsor Studios. Left to right: W. L. Trytel, producer, Jacqueline Stanley, Lawrence Goodwin, Annette Simmonds, George Dewhurst, director, Olive Ashley, Muriel George, Muriel Aked, Sam Lockeridge, Beryl Trent. It will be released through Premier Distributors

Ealing Trio Bound for Australia

THREE OF the stars from the British studios who are to appear in Michael Balcon's "Eureka Stockade" in Australia are now on their way to Sydney. They left last Thursday morning.

They are Gordon Jackson, Jack Lambert and Peter Illing.

"Eureka Stockade," which Harry Watt is to direct, will go into production on November 19, and will have Chips Rafferty starring. Jackson, Lambert and Illing set off by flying boat from Poole, and their journey will take a week. They will be in Australia for about six months.

* * *

STIG JANEL, prominent Swedish character actor, has been given a contract by the Rank organisation, according to a Stockholm message. A Swedish story with a Judas motif is being considered as his first subject.

KINE SERVICE SECTION

TECHNICAL • MANAGEMENT • SHOWMANSHIP

MUSIC • PEOPLE • TRADE SHOWS

"A bird in a gilded cage"

As an Independent you will see the connection . . . the bird has no choice, whereas you can come along to Walturdaw any day of the week and indulge your preferences in the matter of equipment, furnishings, lighting, etc. A service which only an independent supply house can offer you.

. . . are not already taking full advantage of this unique service may we invite you to visit one of our showrooms in one of the principal towns in the United Kingdom and Eire where you will have the opportunity of examining amongst other things the Walturdaw "Five," the only projector with a water-cooled gate.

Clifton

GERMSTROYD

-Super SPRAY MAKES YOUR THEATRE EPIDEMIC PROOF

"GERMSTROYD" is your best protection against infection—recommended by Medical, Scientific and Public Authorities throughout the Country. (Scientists' report on tests shown on the right.)

Cinema Patrons appreciate their favourite cinema sprayed with "GERMSTROYD" which is the best protection against Colds and Influenza. "GERMSTROYD" is used exclusively by the leading cinemas and theatres throughout the United Kingdom and overseas. Supplied in various perfumes in highly concentrated form in 1-gallon printed enamel drums. Used by Medical and Scientific Authorities, famous commercial firms, government and municipal authorities, etc.
Send for particulars.

SCIENTISTS' REPORT

"GERMSTROYD" No. 7 as tested by eminent bacteriologists shows a Radial Walker co-efficiency of 6.0 and that it is by far the strongest spraying essence they have tested. Most spraying essences have a coefficient of less than 0.1 and are useless as germicides.

GERMSTROYD PRODUCTS LTD.

ANCHOR CHEMICAL WORKS, LEICESTER

TELEPHONE: LEICESTER 65774-5 TELEGRAMS: GERMSTROYD LEICESTER

5-Star Production—£ s d

★ All the money goes into YOUR pocket tax free!

★ Your current Income Tax payments are reduced!

★ Dependants are protected in the event of your death!

★ The investment return can equal any dividend payment of over 8% p.a.!

★ No capital is needed to secure this investment, only moderate payments each year!

Post this slip for full details.

To:— G. R. E. GILBY & CO., LTD.,
Insurance Consultants,
110, Cannon Street, E.C.4.
(Tel.: MANsion House 8468)

Without cost or obligation please show how much £.....p.a. will secure at the end of.....years;

my date of birth is.....

Name.....

Address.....

.....

K.W.11.47

LTD
THE SIGN OF SPEEDY SERVICE
SPECIALISTS IN FRONT OF HOUSE PUBLICITY
Advance PUBLICITY LTD.
149, WARDOUR ST, W.1.
7 & 8, MANETTE ST, W.1. GERRARD 8236

MANAGEMENT

by THE MANAGER

What is a Bona-Fide Guardian?—Conditions Governing Child Shows are Too Vague

WHEN DO WE GET IN THE "GENERAL" CLASS?

IT is to be regretted that the appeal by the Pavilion. Warrington, against a conviction for admitting children unaccompanied by *bona-fide* guardians was disallowed. The condition governing the admission of children is extremely vague, and most certainly unsatisfactory to managers.

Some clarification by the competent authorities seems to be called for. Even if conditions were made more stringent they would be welcomed by managers, so long as they were precise and directional.

Discussing the case with a brother manager, he quoted an instance where a question by an attendant about the claim to guardianship by an apparently under-16 girl started a whale of a row. It turned out that she was a married woman of 17 and the mother of a child of three. She might just as easily have been a prematurely old-looking girl of 14, in which case the manager concerned would have undoubtedly been convicted in the event of a prosecution. That doesn't seem fair to me.

Experience in the Arm-Chair

ON behalf of the "Old Gentlemen," I accept with grateful thanks, the compliments of N. E. Knowles, as expressed in his recent letter to me. I have already said that many of the most ardent workers in the C.M. were old managers who had occupied well-paid positions long before the Charter was thought of. (I still don't know why they should bother so much about their ungrateful successors, I think they should have their brains examined, but I respect them just the same). We must not be too cross about the impatience of youth—so naïvely emphasised by A. J. Kellar. The vapouring of these youngsters are, in fact, a healthy sign, because at least it proves that individuality and courage, two qualities which are rapidly diminishing among managers, are still with us, even if in a modified and querulous degree.

Talking from bitter experience, I must tell these younger chaps that most of the old boys in the arm-chairs had a harder time than is ever dreamed about to-day, but they learnt the business from the ground up. The pity of it is that I see no way by which the up-and-coming managers can acquire a fraction of that knowledge, gained from practical experience. That is no fault of theirs, rather it is because of lack of opportunity due to centralised control. Take my advice you young fellows, bear with the old basket, be clever and suck his brain, even if he does sit in the arm-chair longer than you like.

Kinema Names

HOW many of you show the name of your kinema at eye-level or near it? A friend has just pointed out that with one exception, all the kinemas in my town don't show the name anywhere except at the top of the building where it can't be seen at night anyway. That is a very serious and important thought. It means that we kid ourselves that every paying customer knows the name of our kinema, but, in fact, the very new patrons that we are trying so hard to win over are those who probably don't know which is the kinema whose advertisement inspired them to pay a visit.

One major exception is the Odeon circuit, where title perpetuates the memory of its founder. I think that every Odeon has the name in the characteristic Odeon letters, boldly across the facia at an angle where every passer-by can read it. I understand that this is considered by Odeon chiefs to be the most important factor in a new building.

Talking about kinema names, it is amazing how quickly the word "Odeon," unknown a dozen or so years ago, has become a household word—probably the best-known kinema word in this country.

London S.C.M. Dance

THERE will be managerial "hangovers" on Wednesday, December 3, after the S.C.M. all-night dance at the Lyceum. It is an ambitious effort and merits ten bob of any manager's money, if only because it will be one of these rare occasions when he can meet his brother managers socially. I haven't the slightest idea how the tickets are going, but I should imagine it will be a "sell-out." A word of advice to the sponsors, if I might be permitted: Avoid speeches and cabaret; we get plenty of that sort of thing at business. A dance and a drink, and a chat, are what we fellows working out on the ground till the "pubs" close will most appreciate.

If the dance is a success, maybe my suggestion of a club will be considered; they might even invest the profits in one—a valuable long-term investment.

Photographs

OFTEN I regret not having taken up photography as a hobby. When I put on what I think is a nice show, or send out a neat little publicity display, I often wistfully wish I could photograph it. I often do, but my Scotch blood revolts at the tyrannical prices demanded by professional photographers. I'd be interested to know how many of my colleague the Showman's correspondents get their photographs. Do they pay, and if so, how much? More interesting still, who pays? When does the cost of a photograph become an expense that is justified? I must confess that many of the pictures I see on adjoining pages would never hit the columns of a newspaper, no matter how interesting they may be to managers and other readers of the KINE.

When is a Manager Not?

TALKING about names, I am reminded of another query. When does a manager become a "general manager"? There seems to be an unwritten law to-day that when a fellow reaches the £15-£17 class he becomes a "general manager." That isn't my conception at all; I think that a man should only call himself "general manager" if he is responsible for booking of films and has a direct say in directing the policy of his house. This means that many of the managers of very small provincial houses are far more entitled to the title than some of the "super" house men who have adopted it. In the old days one circuit wouldn't even accept the term "manager." Their men were known as "acting managers": a phrase that might, with justification, be resurrected to-day.

Building Licences

I NOTE a prosecution for infringement of a building licence. I have a feeling that many exhibitors do not attribute sufficient importance to the necessity for sticking to the conditions of these licences. Most of us are grateful for a certain amount of latitude in the maintenance of our properties, but we must never forget that, the moment a licence is granted for any particular job, then it becomes the duty of various inspectors to check up on the work in progress. It is therefore a bad time to experiment with border-line cases.

Subsidiary Services

MANAGERS planning their winter sales campaigns should remember that the sale of soft drinks is liable to bring the sales-girl or usherette concerned within the orbit of the recent catering wages agreement—a not inconsiderable increase on what we pay our usherettes at the moment. It might be said that theatres can afford to pay the additional wages because of the substantial profits on sales, but we must remember that girls talk, and there is every possibility that you will lose a bunch of usherettes through discontent.

Local Talent Contests

AN apparently unimportant item of news interests me very much. An Inter-Factories Eisteddfod has been held in the Plaza, Flint. I don't know the result of the experiment, but, as a goodwill business-getter it sounds like the father and mother of all talent competitions to me, and it need take up no more time than an ordinary competition. We cannot all call them Eisteddfods, but there is no reason why we shouldn't call them "Choir Contests" or something like that

American Publicity

I SEE that the world première of Cecil B. de Mille's "Unconquered" in Pittsburg was heralded with a procession that took two hours to pass a given point, and incorporated 38 bands.

That form of publicity is practically unknown in this country because of police, cash, and other restrictions. That is, perhaps, just as well, because managers are forced to think, and to "Make do" intelligently with very modest facilities.

Message to Castleton Knight

CONGRATULATIONS on your decision to film the Royal Wedding in Technicolor. I don't flatter myself that you are doing so because some time ago I called for it to be done. Honestly, I felt in my bones then that you just couldn't help doing it. I think you have a certain money-getter here.

SHOWMANSHIP

Colour Advertising Must Be Seen in the Right Light

COLOUR carefully applied to poster design not only appeals to the eye, but can also achieve dramatic effect. It is possible by the judicious selection and blending of tones to express the mood of the subject and to indicate the atmospheric background of the picture.

I have seen some very fine posters recently, in which colour has been used most effectively to create an impression emphasising the theme of the subject.

But I have wondered whether the artists, in creating these designs, have ever given thought to what the poster looks like under various lighting conditions.

This reflection is prompted by a double crown I saw a week or two back posted on a hoarding and under the light radiated by a discharge-tube street lamp. It was a poster widely distributed to advertise "A Man About the House."

I have no criticism of the poster itself. In fact, it was colourful, well designed, and under normal conditions served its purpose well. But in this instance the particular type of street lamp to which I refer absolutely killed the effect.

The background of the poster was a combination of yellow and white. The yellow was completely lost. In fact, the poster appeared to be virtually monochromatic and, in this instance, all that could be seen clearly was the word "Man" and the sketch drawing of Kieron Moore.

In view of the various types and colouring of street lighting employed, I think it would be well if some consideration be given to colour effects in relation to the illuminants under which the posters are likely to be seen. It is just as important for a poster to be seen clearly by night under artificial lighting as it is by daylight.

A model lighthouse used as a directional sign by P. Parsons, Aston Cross P.H., Birmingham, for TEMPTATION HARBOUR (Pathe). The lantern was made from leaded lights and a dustbin lid by chief projectionist J. Court

CO-OPERATION between the film industry and the book trade has always been a desirable feature, promoting not only the sales of a particular book, but affording a most valuable publicity channel for its film version.

In the case of London Films, tie-ups have already been arranged with publishers for "A Man About the House" (Sampson Low Marston and Co.); "An Ideal Husband" (Unicorn Press); "Mine Own Executioner" (Collins), and "Anna Karenina" (Pilot Press).

There then is a ready-made angle which the showman will find profitable when the films are released.

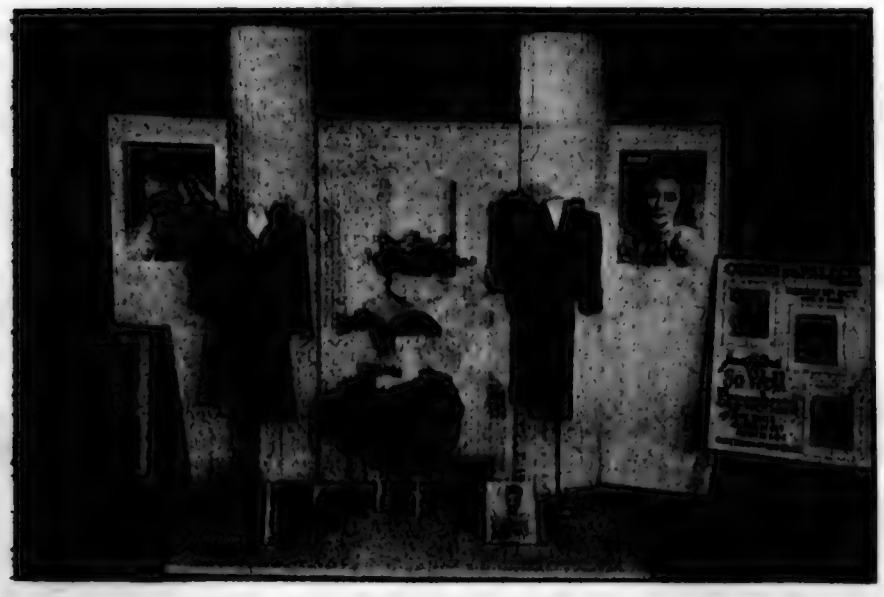
Scotland's Fiery Cross

A. E. WALKER, Birks Cinema, Aberfeldy, hit upon a novel idea in conjunction with his showing of "The Green Years." Seeking for something which had a national interest, he remembered that the Edinburgh Festival used the symbol of the Fiery Cross—the old-time call for Scotsmen to rally—he adapted this to suit local conditions in a tie-up with the local National Savings Committee. A number of double-crown Savings posters with the words: "Save in the Green Years for the Good Years" were prepared. A fiery cross was pasted on each of these, and ten days before showing these were placed in shop windows, carried on vans and buses and posted at other strategic positions.

A ceremony of the fiery cross was staged at the kinema. The cross was placed on the stage between two pipers, was lighted and then extinguished in a bowl which was supposed to contain goats' blood. A short appeal was made on behalf of the Savings Movement and the play dates of the film announced. A message which read "A Call to Save in the Green Years for the Good Years" was then fastened to the cross and the pipers played it outside and around the town.

A National Savings display board was then set up in the village square and when the pipers returned the cross was planted alongside the board. The whole ceremony was then brought to a conclusion by two boys in full Highland costume giving out pamphlets.

The Co-operative Stores also gave a window display.



It's Fashionable this Way

SO WELL REMEMBERED (RKO-Radio) with its strong feminine appeal was a natural for tie-ups on fashion. This example in an Aberdeen store was one of a series arranged by G. Douglas Walker, Palace, Aberdeen

By Special Request

BY special request, "Theirs Is the Glory" was booked for a three-day showing at the Odeon, Boston, and, according to H. W. Pearce, it played to capacity.

To give a good send-off to the film Pearce sent invitations to the Mayor and members of the corporation and officials of the British Legion. The local Press also supported the affair to the tune of 8 in. of free editorial space.

Combined Operation

C. DAWSON, Odeon, and B. G. Purcell, Tredegar Hall, Newport, also made capital out of the local Battle of Britain Week arrangements and linked the affair with "So Well Remembered."

The R.A.F. allowed use of the Recruiting Centre show-window for a display, the centrepiece of which was a white quad, inscribed with an R.A.F. crest and Churchill's famous words: "Never in the field of human conflict has so much been owed by so many to so few," followed by, "These words will always be 'So Well Remembered.'" To the left was a card, giving details of the film, and to the right a photograph of John Mills in flying kit.

In the circle foyer a Battle of Britain display was arranged by the R.A.F., and the local Territorial Artillery Regt. had an exhibition of equipment in the stalls foyer.

Tie-ups were also arranged with a bookshop and a florist.

Woking's Fiesta

THOMAS HOAR, assistant manager, Ritz, Woking, conducted a successful campaign for "Fiesta." During the week of showing a "Fiesta Queen" competition was held on the stage every night.

In addition, a special "Fiesta" Monday dance was held at the Atlanta Ballroom, and the proceeds of this dance provided the cash prizes for the "Fiesta Queen" competition.

Several thousand throwaways advertising the dance and the film were distributed to the houses on the outskirts of the town.

A Win Double

C. F. BOOTH, Odeon, Plymouth, is another manager who sought the co-operation of a bookmaker to exploit "The Homestretch."

He obtained 5,000 race tickets from the bookmaker, free of charge, and had the reverse sides overprinted with the following: "'The Homestretch.' It's odds on you'll enjoy this fine story of the Turf. WIN an excellent evening enntertainment. PLACE the Odeon Theatre. It's a DOUBLE-feature programme."

The tickets were then issued by the bookmaker to his clients at the race meetings.

Inexpensive Glasgow Campaign

ALTHOUGH he is not blessed with a large publicity budget, Charles Stokes, Kelvin, Glasgow, puts over some very useful exploitation ideas.

For "The Jolson Story" he used his canopy to good effect. He had streamers prepared with such phrases as: "Books may come and go, but the 'Jolson Story' is something you will always remember," and "First of the seven wonders of the

WELCOME TO OUR COMPANY

The following managers have been enrolled into the Company of Showmen for the ensuing year:—

Miss L. Watt, Florida, Glasgow.

M. Lewis, Odeon, Port Talbot, S. Wales.

B. G. Purcell, Tredegar Hall, Newport, Mon.

H. Hubball, Grand Palace, St. Albans, Herts.

film world, 'The Jolson Story.' See this great film and forget about strikes and rationing blues."

He organised a music-shop tie-up in one of the city's busiest thoroughfares and the Kelvin's display window was dressed as a miniature stage with a small cut-out of a black-faced singer in the centre. The tabs were wine-coloured, billing was red, yellow and green, and the stage in green, altogether producing a colourful effect.

Beneath the window is a louvred ventilator, and behind this Stokes placed a loudspeaker, connected to an amplifier and turntable in his office and over which records of Jolson's songs were played.

Stokes hired a public-address vehicle, which, decorated with streamers and playing records, toured the district. He also arranged a plug for the film at the local dance-hall.

Farewell Campaign

BEFORE leaving the Odeon, Whalley Range, to take over the management of the Odeon, Rhyl, Charles Smith organised a comprehensive campaign for "So Well Remembered" and "The City Speaks," shown in the same programme.

Through a tie-up with a local dairy, 5,000 discs rubber-stamped with details of the film were used as milk-bottle stoppers. A similar stunt was arranged with the assistance of two off-licences. In this case sticky labels, suitably inscribed, were affixed to bottles of beer and minerals. Overprinted slips were also inserted in packets of cigarettes and bar chocolate sold at the Odeon kiosk.

Apart from the distribution of handbills and an Odeon café display, Smith secured publication of biographies of the four stars in the local paper.

As a special boost for "The City Speaks," Smith obtained the loan of photographs from the Manchester Town Hall for exhibition in the foyer, and tied-in with the Medical Officer of Health for the diphtheria immunisation campaign.

Treat for the Kiddies

BY a happy coincidence, Frank Formby, brother of George Formby, was appearing in Chesterfield at a time when the latter's film, "I See Ice," was shown to the O.N.C.C. at the Odeon. T. Rowland quickly seized upon this opportunity and arranged for Frank to speak to the children on the Saturday morning, an event which was duly recorded in the local Press.

Rowland's campaign for "So Well Remembered" included tie-ups with half-a-dozen stores, and another feature was the plugging of the film in the Odeon ballroom.

He also made a link with the local hospital on the lines: "Chesterfield Royal Hospital, 'So Well Remembered' for its Services to the Public. Funds urgently needed. Do not forget 'So Well Remembered'—another British Film Triumph."

Publicity in Convoy

A. E. FOSTER, Ealing Forum, saw in "The Beginning or the End" a chance for exploitation both inside and outside his theatre. He organised a street parade led by an old-time coach-and-six, behind which trailed a collection of old (motor) crocks, ending with a specimen of the most up-to-date type of motor-coach.

In his vestibule he arranged collections of old and new electrical apparatus, radio equipment, clocks and musical instruments. This unusual display was backed by the question: "What next? What of atomic energy?"

Balham Nightingale

E. W. CROSS, Balham Picture House, is something of a talent-spotter. Following his successful exploitation of one of his usherettes who had a good singing voice, he has now discovered a "singing housewife," and, with the assistance of guest organist Rae Victor, put her on as an interlude with excellent results.

He is looking for other local talent which he can present occasionally to provide a break in the film programme.

Penny Farthing Parade

NORMAN EDWARDS, assistant manager to H. J. Crowther at the Savoy, Birkenhead, carried out an effective publicity campaign for "The Courtneys of Curzon Street." In one of the Birkenhead newspapers there appeared a news item under the heading of "Wanted—Vintage Vehicles," explaining that the management of the Savoy wished to borrow old-time vehicles.

A cycle dealer offered the loan of a "penny farthing" cycle, which was taken to the theatre via the main shopping streets. A card on the cycle announced its destination. A photograph of this stunt was published in a local newspaper.

At the theatre the cycle was displayed with one of the latest model Sunbeams, and an art D.C. poster which announced: "Treasure the Past, but see the latest and greatest, 'The Courtneys of Curzon Street,' at this theatre all next week." The cycle dealer's window carried art D.C.s giving particulars of the Savoy programme and star photographs.

Tie-ups were also arranged with the corporation electricity showrooms and music shop.

Manager Arranges Works Concert

R. G. HONEYMAN, Regent, Edinburgh, in his publicity for "The Lives of Joanna Godden" gave a lunch-hour concert to 350 employees of Munro and Co., and Euan, Douglas and Co., woollen manufacturers, in their joint canteen, spoke about the film, explained the G.-B. slogan competition, and distributed entry forms which were collected by the management.

The following evening Mr. Honeyman spoke over the microphone to 2,400 dancers in the Palais de Danse and the £500 prize in the slogan competition. An attractive vestibule display was built up from borrowed articles.

Fuel Crisis Tip

REALISING that there were certain exploitation possibilities behind the present crisis, R. Cooper, King's, Shrewsbury, effected a neat tie-up in connection with "Undercurrent." Linking with the present fuel shortage, he obtained the use of the window of the West Midland Electric Supply, where he placed a board which read: "Fuel Flash. Switch off that light and visit the King's to see 'Undercurrent.'"

The following week Mr. Cooper secured a window display with a music dealer for "It Happened in Brooklyn."

Fiesta of Fashion

N. SCOTT-BUCCLEUCH, Regent, Norwich, effected an unusual tie-up in connection with his showing of "Fiesta." Contacting a local fashion store, he arranged for their annual "Fiesta of Fashion" parade to be staged at his own theatre for three days. The parade lasted for 15 minutes.

The circle lobby was also decorated with suits, gowns, etc., in red, gold and green. Here again double-crowns tied-up with the slogan, "A Fiesta of Fashion."

Cooks, the travel agents, also arranged a window display with the posters supplied by M-G-M and a travel bureau in the foyer of the kinema.

A Well-Planned Campaign

A "SPOT the Stars" competition was arranged by L. Durban Long, Ritz, Leeds, in conjunction with a local cycle dealer, for "Duel in the Sun." Twelve photos of the stars in the "duel" were displayed in the dealer's windows and the public asked to name them and the film in which they were appearing.

For the first correct solution opened the dealer presented a handsome electric clock. This was handed to the winner on the stage of the Ritz during the week of playdate; the dealer displayed a large art card giving the correct solution and credits to the film.

At the Mecca Locarno dance-hall, a "Spot Mr. Duel" competition was arranged nightly, with prizes for the first to "spot" Mr. Duel. A quiz on the film was also held at the afternoon and evening sessions, and a plug given to the film over the public-address equipment.

Four of the most prominent cafés in the city were supplied with paper serviettes overprinted with the words "We hope you will enjoy your meals here—

Publicity Comes "Down to Earth"

This dummy parachutist suspended from the roof of the Hippodrome, Liverpool, was H. Gent's method of attracting attention to DOWN TO EARTH (Columbia)

and 'Duel in the Sun' at the Ritz." At a departmental store, labels bearing the words, "We hope you will be as delighted with your purchase here as you will be with 'Duel in the Sun' at the Ritz," were supplied to stick on parcels.

In addition, tie-ups were arranged in the City with hairdressers, furniture stores, gown shops and departmental stores. Three milk-bars used cards worded: "'Duel in the Sun'-daes," and another café used cards worded "'Duel in the Sun' Ices." A local taxi firm carried art cards in the cabs, worded: "Our day-and night service is at your disposal Order your taxi to take you to or from 'Duel in the Sun' at the Ritz."

Signed Portraits as Prizes

S. NEWBERRY and E. Goodwin, managers of Odeon and Carlton Cinemas, Norwich, respectively, cashed in on a special dance held at the local dance hall to publicise "Jassy."

Autographed pictures of Margaret Lockwood were offered as prizes for spot dances, and a folder outlining the story of the film and giving dates and times of screening on the Odeon circuit was presented with each picture.

Focus on Local Affairs

THE Mayor of Bermondsey offered a shield to be won by the children of the local school which saved the most waste paper, and this was won in two successive months by the students of the Webb Street School.

Continued on page 40

A Model Show for "Jassy"

This model set of a scene from JASSY (G.F.D.) was obtained by C. H. Dracott, Odeon, Stockton-on-Tees, from the circuit's publicity department, and was exhibited at a local furniture store. It occupied the whole of one window

SHOWMANSHIP—continued

Ernest Love, manager of the Bermondsey Rialto, felt that this merited a special award and has undertaken to give the youngsters a special free show. This interest in local affairs earns goodwill and keeps the Rialto in the public eye.

Worthing Appearances

THE personal appearance of Dulcie Gray and Kieron Moore in connection with "A Man About the House" gave G. E. Evans, Worthing Plaza, a fine opportunity for exploitation.

Three weeks prior to screening he extensively billed the personal appearances and arranged a series of window displays, most important of which featured the actual gown and cloak worn by Margaret Johnston in the film.

After attending a lunch, the stars went on to Gifford House, where they were welcomed by the Mayor, Mayoress and the house matron, and went on to the Plaza.

Norwood Carnival

H. T. REX RUDD, of the Upper Norwood Rialto, adopted an unusual method of popularising "Down to Earth" by running a "Carnival" in which patrons had chances to win cash prizes provided by the theatre and neighbouring traders.

Concluding the show, he told patrons that he was going to bring them down to earth: if they looked under their seats some of them would find lucky numbers entitling them to awards. This brought the house to its feet and effectively plugged the picture.

He took the opportunity to announce from the stage the coming of "The Courtneys of Curzon Street"

A Star Event

RALPH PHILLIPS obtained widespread publicity for "The Brothers" at the New Cross Kinema without cost to himself by arranging for Pat Roc, star of the picture, to present the trophy to the winner in a speedway championship at the nearby track.

For three weeks before playdate the speedway promoter announced this over the loudspeakers and Phillips estimates that altogether at least 100,000 speedway fans were made aware of the event and of the link with the picture.

Hairdressing Competition

"DOWN TO EARTH" was well publicised by Harry Finnis, Trocadero, Liverpool. Several of the Merseyside weekly newspapers co-operated by running a competition on the lines of who has the particular town's best head of hair. Competitors were required to submit photographs, which were judged by a prominent hairdresser, who gave the prizes for the winners.

At a central Liverpool dance club autographed photographs of Rita Hayworth and souvenir booklets on the film were presented as spot prizes, and the dance orchestra played selections from the film. Tie-ups were also arranged with five city stores and shops.

Dumbarton Brains Trust

A BRAINS-TRUST session was staged by Wm. A. Crocker, Rialto, Dumbarton, for "The Beginning or the End," and, apparently, attracted a packed house.

Crocker did well to secure the services of a number of personalities, well known locally, including a parson, a doctor, a brilliant young scientist and a member of a shipbuilding firm. Mr. Miller, Scottish engineer from A.B.C., introduced the trust, and provided microphones and P.A. equipment for the occasion.

Crocker also borrowed a 500-lb. bomb, dropped by the Germans into the grounds of the Townsend

Norman Edwards, assistant manager, Savoy, Birkenhead, arranged this street parade for THE COURTNEYS OF CURZON STREET (British Lion). The card carried a reference to petrol restrictions

Hospital in 1941, and which had been recently recovered, for a foyer display.

This also included photographs of the bomb disposal crew removing the bomb, coloured photographs of the atom-bomb explosions, taken from an American magazine, and a table of scientific instruments borrowed from a local school.

The total cost of this campaign amounted to £3 14s. 6d.

Showman in the Making

H. T. BROWN'S 15-year-old son was the "star" of a neat stage interlude put on to publicise a return booking of "The Jolson Story" at the Capitol, Sheffield.

Young Christopher Robin, dressed in Jolson costume with a big bow tie and blackened face, was spotted on the stage and went through the motions of singing "Rosy," the sound actually being reproduced from a recording. The illusion was so good, according to Brown, Sen., that patrons complimented the boy's fine voice. A member of the KINE. Company of Showmen in the making, obviously.

Punters Get a Tip

"A SURE THING" was passed on to local punters by G. Bernard, Odeon, Bury. It was a neat way of drawing the racing fraternity's attention to "The Homestretch."

The words quoted appeared in the face of an envelope which contained a card worded: "A certain winner for the Bury entertainment stakes. 'The Homestretch' at the Odeon. . . ." Five hundred of these envelopes were circulated to clients by a local Turf accountant. An economical stunt, Bernard says, costing only 20s. 6d.

Aid from a Specialist

D. T. SULLIVAN, Odeon, Ramsgate, backed a winner when he negotiated a tie-up with the local branch of Littlewood's Stores for "The Upturned Glass."

The company sent a window dresser from London to make the most attractive display possible. It consisted of a large head of James Mason and two large posters as a background, with the front completely framed with Continental glassware. The window dresser also made an attractive display in the foyer to publicise the film and the glassware obtainable from Littlewoods.

Enterprising Assistant

CHARLES FOWLER, assistant manager, Winston, Slaithwaite, Huddersfield, has obviously been trained in the right school. When new sound equipment was installed at the kinema, he managed to "win" the horn speakers of the replaced system.

With wood from the speaker casings he has made an attractive showcase for the staffroom window which overlooks the main thoroughfare, and in this he builds up displays for coming attractions, using quite a lot of material delivered from the KINE.'s advertising pages.

For "Great Expectations" he also had a tie-up with a local library, and for this made cut-outs of the characters in the film and small easels to carry stills.

Darby and Joan Club

INVITATIONS to attend the first showing of "So Well Remembered" were extended by C. W. Frith, Astoria, Streatham, to the old folks of the locality's Darby and Joan Club. As the result of this, Frith secured a front-page break in the local paper.

His campaign also included tie-ups with a book-shop, hairdresser and portrait studios, the distribution of 1,500 renter's brochures in Streatham's shopping centre and a "So Well Remembered" organ interlude by Reg. Adams.

Balloon Goes Up

THE release of 200 hydrogen-filled balloons from the roof of the Playhouse, Windsor, was an appropriate stunt used by V. H. Sellwood, relief manager, for "Something in the Wind."

Labels attached to the balloons advertised the film, and there was also a notice to the effect that prizes of 10s. each would be awarded to persons returning the first five balloons to the kinema. Some of the labels contained the names of local stores which entitled the finders to claim prizes presented by the stores.

Emphasis on Wool

D. McPHAIL, Picture House, Bellshill, Lanarkshire, made capital out of the competition organised by G.-B. in association with the International Wool Secretariat for "The Loves of Joanna Godden."

He gained the support of a local drapery and millinery shop in advertising the contest and film, the result of which was a tastefully dressed window display announcing the contest, supported by a counter display inside the shop.

All in Welsh

WHEN the Royal National Eisteddfod was held a week before the showing of "So Well Remembered," C. E. Miller saw a golden opportunity to make an appeal to those Welsh Nationals who are not normally counted among his patrons.

With the help of assistant manager Rowley, Miller prepared a poster, in Welsh, tieing in the Eisteddfod with the film.

Another poster was also devised for the benefit of late holiday-makers. It depicted a map of the British Isles, and was worded:—"Holidays are 'So Well Remembered.' Let Odeon complete your memories with . . ."

Other Credits

A. L. PAREEZER, Gaumont Palace, Coventry ("The Brothers"); R. Uren, Odeon, Watford (staff picture); E. A. Gislingham, Gaumont, Cheltenham ("Tarzan"); W. E. Case, Picture House, Monmouth (Smith's tie-up); B. Barnsley, Empire, Huddersfield ("The Egg and I"); Reginald Reed, Dominion, Southall (star portraits); J. D. Richards, Picturedrome, Eastbourne, Sussex (appearance Kathleen Ryan, etc.); H. J. Court, Regent, Portsmouth ("The October Man"); G. D. Frewin, Majestic, Rochester ("Captain Boycott"); S. C. Beacham, Capitol, Odeon, Bristol ("Jassy"); C. Drysdale, N. F. Leith, Edinburgh ("Safety First" Quiz); W. E. Case, Comer, Odeon, Taunton ("Sinbad"); W. E. Case, Picture House, Monmouth ("Upturned Glass"); R. Campbell, W. Smith, Odeon, Halifax ("Sinbad"); T. Moran, Pavilion, Wick ("The Silver Darlings"); New Coliseum, Liverpool ("Time, Place and Girl"); C. Smith, Odeon, Whalley Range ("Farmer's Daughter"); C. E. Miller, Odeon, Colwyn Bay ("Jassy"); C. Dawson, Odeon, Newport ("Jassy"); E. Franklin, Regal, Lincoln ("Dual Alibi"); D. Mackrell, Playhouse, Dewsbury (Church magazine); T. S. Aldworth, Regal, Bracknell ("Beginning or the End"); C. St. M. Thorp, Odeon, Chester (rose-hip collection); S. R. Richmond, Odeon, Whalley Range ("Wild Harvest"); Harry Watkins, Odeon, Bath ("Les Visiteurs du Soir"); D. R. Cooper, King's, Shrewsbury ("Sea of Grass"); E. Campbell, Regal, Hull ("Time, Place, Girl").

The Showman

The First Three in the "Beginning or the End" Competition

THE first three winners in Group Two of the exploitation competition organised by A.B.C. and M-G-M in connection with "The Beginning or the End" have been announced. They are:—

First prize, £15: **N. Dean,** Ritz, Aldershot.

Second prize, £10: **Herbert Stevens,** Ritz, Huddersfield.

Third prize, £5: **Leslie Fletcher,** Carlton, Nottingham.

Mr. Dean relied almost entirely on stirring up discussion and controversy among local groups of prominent people. He gave a pre-view to a number of local notabilities, including the G.O.C. Aldershot, the Mayor, members of the Aldershot Discussion Group, the President of the Aldershot Rotary Club, and a number of high-ranking officers stationed at Aldershot. They showed their interest by commenting, verbally and by writing, on the film, provoking discussions in the local papers, and stimulating interest in the public debates which followed.

The Aldershot Discussion Group held an open debate on the film in the Municipal Buildings, with Dr. W. Cawood, Deputy-Director of the Royal Aircraft Establishment, introducing the subject, and with Dr. W. G. A. Perring, Director of the Royal Aircraft Establishment, in the chair.

The discussion secured space in the news columns of the local papers, as did a lecture by Bruce Thomas, American free-lance journalist and author of the "I Was There" series.

These were the strongest lines of Mr. Dean's campaigns, but he naturally did not neglect local shop tie-ups, foyer display and distribution, a week before the play-date, of a number of teaser slips.

Finally, above the pay-desk in the foyer he erected an electronic testing screen and signal-lights connected to a 4-circuit flasher.

TECHNICAL

OBSERVATION WINDOW

An Inside View of the Trade Outlook on the Regal, Edmonton, Television Experiment

B.B.C. engineers invaded the Regal, Edmonton, last week for a television experiment, which, in a way, was an historical occasion for our Industry. It was the first time that a 90-minute variety show, with "live" audience, had ever been relayed from a kinema over the B.B.C.'s television programme.

The Regal, I should say, was an ideal spot for the experiment, for it is reasonably close to Alexandra Palace, and has a vast stage, with revolving platform, and stage lifts; facilities which, I am sure, B.B.C. producers would love to have to augment their somewhat inadequate studio resources.

From my seat in the front circle the show appeared to go without any hitches, apart from running ten minutes over schedule. But the preliminary arrangements must have caused a few headaches for general manager E. C. Hurry and his staff.

BANKS of "spots" were set up on the front of the circle to augment the stage lighting; a television camera, for long shots, occupied a position in the centre gangway of the front circle, and seats had to be removed from each side of the stalls centre gangway to make way for the close-up camera and the camera track.

All these and their attendant trailing cables are things with which the local licensing authority becomes concerned about when an audience is present.

I was not able to judge the result of the experiment from the receiving end, apart from a brief glimpse of one act, and in this case the picture on the tube was marred by halation. A colleague, however, who saw best part of the televised show, was sadly disappointed.

The reason, I think, was mainly due to the selection of acts, which, apart from a sensational trapeze act and the finale, were not ideally suited to the spaciousness afforded by the Regal stage.

OF what value was the experiment to our Industry? For the life of me I cannot imagine.

The publicity attached to the affair may help the kinema concerned, but the affair on Monday, last week, although it packed the cheaper seats, did not fill the house to capacity.

I was there for a definite purpose, but if I had been a paying member of the audience I should think twice about paying hard cash for the privilege of witnessing a show which is being televised.

The brilliance of the "spots" and the activities of the camera crew are inclined to be disconcerting, and I missed the normal stage-lighting effects.

THE outstanding feature of a paper of engrossing interest, given by Group-Captain Philip Dorté last week to the B.K.S. Film Production Division, was the series of films showing the perfection that has been reached in the recording of televised programmes from the screen of the cathode-ray tube.

We were told that the system was still in the experimental stage, but it was actually used on Sunday when the Cenotaph ceremony was repeated in the evening programme.

Notwithstanding its long series of transformations, from vision camera to vision receiver, and thence to the film camera and through the labs. to the projector, the picture as seen from halfway down the G.-B. Theatre lacked little in the way of definition and contrast, although from the front seats the scanning lines were clearly visible.

This, however, as Philip Dorté explained, was primarily due to the fact that, owing to the use of an orthodox film camera, alternate scans of the interlacing were omitted, so that, instead of showing a definition of 405 lines, the vertical definition was only that of a 180-line picture.

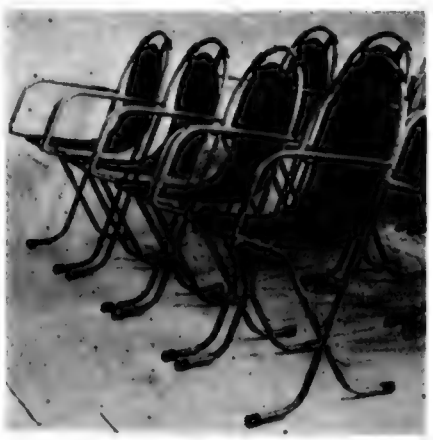
EDDY G. CLIFTON, manager of the Alexandra Theatre, Newton Abbot, reacted very quickly my recent comments on the new power-saving measures, particularly in reference to control of screen curtains.

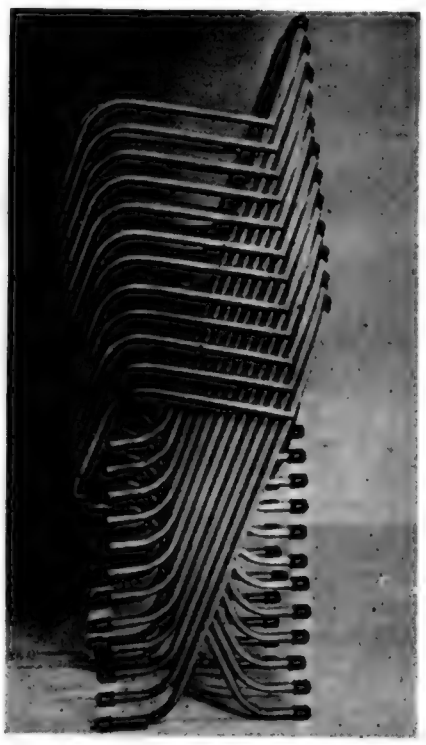
He writes: "The tabs in the theatre are all 'hand-drawn,' so we are not unduly worried. However, why not substitute a hand-winch and cut-out the motor control for the time being— not a very expensive job?

"I have also tied my gauze tabs on to a very light barrel and 'fly' them. This is quite an unusual method for a kinema, but the effect is quite good."

He points out that this method can be used only where there is ample height to the grid, and it would be necessary for a junior projectionist to make the journeys back stage when required.

W. G. ALTRIA.





Top: Models of the new Stak-a-Bye armchair, which were exhibited at the recently opened New Oxford Street showrooms of Sebel Products

Below: Showing how these chairs can be neatly stacked in vertical piles, thirty or more high, in the floor area occupied by a single chair

INTRODUCING THE STAK-A-BYE CHAIRS

A new showroom in modern style and very attractively decorated has been opened by Sebel Products, manufacturers of the "Stak-a-Bye" series of chairs and "Fold-a-Bye" tables. It is located at the company's head office at 39-41, New Oxford Street, W.C.1.

Exhibited at the showroom, for the first time, was Sebel's new "Stak-a-Bye" armchair. It follows the design of its predecessor, the standard model, but is fitted with arm-rests.

Made completely of metal, the frame is of tubular steel, and seat and back rest is of flexible steel sheeting moulded in one piece. The splay legs are fitted with non-skid rubber ferrules.

The new chair, like the standard model, can be stacked in vertical piles, two dozen or more high, in the floor space of a single chair. It is robust and admirably suited for use in cafés and dance halls.

A number of the standard models have, in fact, been installed in kinemas.

The chairs have a plastic paint finish, and there is a choice of 14 attractive two-colour combinations.

POOL CARBONS

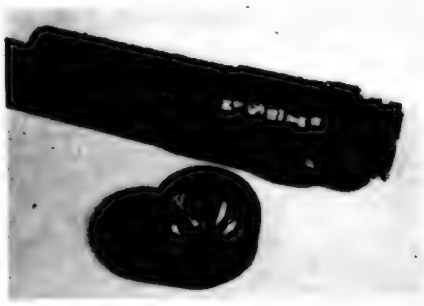
RCA SOUND SYSTEM

TO LIGHT THE WAY

New Multilite Hand Torch

TORCHES used by usherettes and attendants in kinemas are subjected to more wear and tear than is usually experienced in normal domestic usage. For this reason, robustness is the first essential in torches used in kinema work, and this is one of the features apparent in a new model being marketed by Multilite, of Croydon.

Designed after 12 months' experimental work, the torch has a casing of very tough moulded rubber, manufactured by the Pope Tyre and Rubber Co., of Twickenham. Switches and focusing adjustments are devices which usually give trouble first of all, but in the new model the possibility of



these defects developing has been minimised by utilising a strong switch of stainless steel and a large and strong thread moulded into the focusing cap and main casing.

The battery loading spring and the internal strip contacts are also of stainless steel, and in the event of leakage in the cells and subsequent corrosion can be washed internally with a funnel brush. There is a polished reflector, and the bulb and the transparent Perspex disc protecting the bulb are deeply recessed.

The main casing of the torch has two apertures in the casing which allows it to be re-energised by the Multilite depolarising units where these are fitted in kinemas. This process extends the life of the battery from seven to ten times.

The price is 22s. 6d. Service is undertaken by the company if required.

THE GAUMONT-KALEE "21"

PROJECTION AND SOUND EQUIPME
Amplification and Speaker Assembly, co

1. MAIN AMPLIFIER. 1(a) Rear view wi
accessibility to wiring layout. Not
each component panel to be e
for replacement and servicing.
assembly of component parts
units for exciter lamps.

2. VOLTAGE AMPLIFIER with fader
and film, disc, microphone swi
wiring layout on hinged panel (
bility. 2(b) Front cover remove

3. AMPLIFIER CONTROL UNIT,
main control switches.

4. REMOTE CONTROL fader and

5. MONITOR SPEAKER.
*The above assemblies are of all-ste
finished in the standard Gaumont-Kalee*

6. "DUOSONIC" SPEAKER
ASSEMBLY, showing fron
emanation base units with h
multi-cellular horn.

Distributed throughout the World
by

G.B-KALEE LTD.

NATIONAL HOUSE
60-66 WARDOUR ST., LONDON, W.1
Gerrard 9531
Branches: BELFAST, BIRMINGHAM, CARDIFF, DUBLIN, GLASGOW, LEEDS, MANCHESTER, NEWCASTLE.

D EQUIPME
Assembly, co
Rear view wi
ng layout. Not
anel to be e
d servicing.
ponent parts
lamps.
R with fader
icrophone swi
hinged panel f
cover remove
ROL UNIT,
witches.
OL fader and
KER.
rc of all-stee
Gaumont-Kalee
SPEAKER
howing fron
units with h
n.

th its associated
ng:—
r removed showing
onstruction enabling
ithdrawn separately
nt view showing real
ing duplicate power

ol, changeover switch
(a) Rear view showing
of servicing and accessi-
ing component grouping.

use-board assembly and

eover unit.

ruction,
colours.

5

1

1(a)

1(b)

2(b)

4

PEOPLE

Managers from circuit "O" Gaumont-British, with representatives of a Leeds Stores after a special preview of THE BIG HEART (20th-Fox) at the Majestic, Leeds

Arthur Watts, manager of the Gaumont, Bromley, handing over 75 parcels "from the patrons of Hoyts Theatres, Australia, to English friends," to E. J. Williams, the Bromley Social Welfare Officer for distribution

Brian Snape Succeeds His Father—U.A. Celebration—L. McCollin Joins Emery Circuit

BRIAN SNAPE has been appointed to the board of directors of six kinemas in the Snape Circuit, Manchester, following the death of his father, Alfred Snape, recently. The kinemas are the Ambassador, Pendleton; Carlton, Clayton; Sems, Leigh; Ellesmere, Swinton; Fourways, Moston; and the Magnet, Newton Heath. He is responsible for the booking of programmes for the Ambassador, the Carlton and the Magnet.

Like his father, Brian is an accountant and is associated with the firm of Alfred G. Deacon and Co. at Manchester.

Celebrating his 25th year with United Artists, ARTHUR H. BOOKER, head office circuit booking manager, received not only the congratulations of managing director David H. Coplan and his colleagues, but also a handsome inscribed cigarette case.

Mr. Booker started as a log-book clerk in 1922.

PERCY MAITLAND, manager of the Granada, Cheam, has retired. He is succeeded by D. CLULOW, who rejoined the company two years ago at Tooting after service in the R.A.F.

"TOM" MUSHENS, of Sunderland, certainly one of the best-known exhibitors in the north-east, has retired with a record of having been relief manager at 33 kinemas! This he established with the Gaumont-British Corporation over the past 20 years. Previously to that, he was resident manager of the King's, Crowtree Road, Sunderland, and earlier, accountant with Thompson and Collins's Enterprises.

ARTHUR F. HAZEL is back again at the Brixton Astoria as assistant to general manager Pat Walshaw, after a very sticky time in and out of hospital.

P. G. CONRATH, who joined Odeon at the Brixton Astoria three months ago as trainee manager after discharge from the Army, has been transferred to the Kensington Odeon.

W. HOWARTH, manager of the Odeon, Crosby, is the new chairman of the North Western branch Society of Cinema Managers. He succeeds E. Appleton, who has resigned the office.

LIONEL McCOLLIN, for the past three years manager of the Tower, Launceston, has resigned from the Cornwall circuit to assume a managerial position with the Emery circuit. McCollin is a member of the Company of Showmen and already possesses three certificates. With a chief so keen on publicity as Dennis Walls, he will find many opportunities for exercising his undoubted flair for exploitation.

LESLIE J. BROUGHTON, who has been manager of kinemas at Uxbridge and Wimbledon, and was for two years manager of the Elite Cinema, Middlesbrough, has been appointed manager of the Ritz, Doncaster.

MRS. SMITH, manageress of the Queen's Cinema, Hollinwood, near Oldham, Lancs, is making good progress at Stretford Memorial Hospital after the serious operation she underwent a few weeks ago.

H. J. DUNCAN, who, with R. L. Weller (proprietor of the Woolton P.H., Liverpool), is a director of Duncan Entertainments, which recently opened the Roscommon, Liverpool, was formerly a director of H. Victor, Manchea, Ltd., builders, and Neil's Transport, Ltd., of London. Before the war Mr. Duncan was also interested in a film production company. He served as flight-lieutenant in the R.A.F.

The manager of the Roscommon is J. ROBERTS, who was formerly at the Imperial, Bootle.

A. MAXSTEAD has been appointed nominee to the Bristol C.E.A. branch in place of W. Sherwood.

F. J. W. RUMBALL, of Low Fell, Gateshead, has been appointed manager of the Theatre Royal, Newcastle, where he has been assistant manager for nearly 30 years.

The staff of the Tredegar Hall Kinema, Newport, Mon. said good-bye to their assistant manager, NORMAN WILTON, when they presented him with a desk pad on his departure for the Odeon, Newton Abbot, where he will be assistant manager. His place at the Tredegar Hall has been taken by GEOFFREY GILBERTSON, a Welshman just out of the Welsh Guards.

A silver cigarette case and lighter were presented by the staff of the Ritz, Doncaster, to manager E. MARWOOD when he left. He is taking up an appointment with K. Simpkin, owner of several kinemas in the Doncaster district.

D. A. LOW, trainee manager at the Regent, Chatham, has been promoted assistant manager of this A.B.C. house. Prior to joining A.B.C. he spent the last five years in the R.A.F.

W. T. TATE, who was temporarily in charge at Greenford, has been transferred to the Tooting Granada as assistant to John Roberts.

COMPTON BENNETT, director of "The Seventh Veil," returned to London last week from Hollywood, where he has been directing "My Own True Love," starring Melvyn Douglas, Phyllis Calvert and Binnie Barnes.

He said: "In Hollywood I received wonderful hospitality and co-operation. My unit seemed pleased to have a British director."

"THE MANAGER" SALUTES TEDDY HINGE

I HAVE watched with appreciation and affection the steady progress of that hard-headed Southerner turned Northerner in the innermost Councils of the C.E.A. I remember Teddy way back 20 years ago, when he, a small man without any particularly strong financial backing, visualised a film industry as strong as it is to-day and backed his judgment right up to the last sleepless night to which his tough frame could stand.

His circuit, let me tell you my friends, wasn't conceived in Threadneedle Street, and delivered in Holborn or Baker Street. It is the result of a small exhibitor's dream, his vision, his tenacity, with, perhaps, as his only financial backing, the goodwill of his own local bank manager.

Teddy, I salute you, as one of the really great men in our industry, and this is an unsolicited tribute from one who has known you for 25 years, and respected you through every one of them—and you don't know who's speaking—or do you?

—THE STORY BEHIND

A Transatlantic S.O.S. for a Salesman

CHARLES PEARCE, a film salesman in Warner's Leeds office, left by 'plane last week to take over an appointment in the company's Toronto office. This is the story behind the appointment:—

L. Durban-Long, Leeds Ritz manager, was sitting quietly in his office one Saturday afternoon when the telephone rang. He answered it and found himself caught up in a Transatlantic hustle.

Robert W. Perkins, legal vice-president of Warner Bros., wanted to contact Charles Pearce, a film salesman in Warner's Leeds office. For five years during the war Mr. and Mrs. Perkins had been foster-parents to Pearce's two daughters, and were broken-hearted when the two little girls returned home. For a time they had to content themselves with sending the girls expensive presents, but then they decided they would have to have the Pearce children where they could see them.

That was why Max Milder, Warner's managing director, rang Durban-Long and asked him to get in touch with the Pearce family. Perkins wanted to offer Charles Pearce a job in the Toronto office of Warner Bros.

C. PEARCE

As it was Saturday afternoon and Warner's Leeds office was closed, Durban-Long had to do some frantic telephoning before he discovered where Pearce lived. He eventually got the address from the sub-Postmaster of the suburb where the Pearce family live, and sent his assistant out in a car to pick the family up.

By the time Durban-Long got the family into his foyer, Max Milder had arrived from Carlisle and made the Toronto offer to Charles Pearce on the spot.

First Aid for Patrons

The manager of the Leeds Scala, C. Wilmott, will have members of the St. John Ambulance Brigade on duty when the film "Birth of a Baby" is shown from November 10. Reason given is that when the film was first shown in Leeds seven years ago several men in the audience fainted.

Civic representatives and members of cultural organisations attended a preview on Novem ber 4

LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., Nov. 13 and Wed., Nov. 19

Thursday

Suez (*20th Century-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Tyrone Power, Loretta Young, Annabella, J. Edward Bromberg, Sidney Blackmer and Nigel Bruce. **Director:** Allan Dwan.

A reissue with Tyrone Power in the rôle of Ferdinand de Lesseps, the young visionary in the French Foreign Office, who first had the idea of linking the Mediterranean with the Red Sea by building a canal. He is betrayed by Louis Napoleon, who marries the girl with whom he is in love, and first having promised his support in financing the building of the canal, withdraws that support for fear of annoying England. Ferdinand goes to England, gets Disraeli's support and his dream comes true.

Annabella has the rôle of the daughter of a French sergeant who falls in love with de Lesseps and finally loses her life saving his.

Private Affairs of Bel Ami (*M-G-M*)

Own Theatre. 10.30 a.m. and 2.30 p.m.
Cast: George Sanders, Angela Lansbury, Ann Dvorak and Frances Dee. **Director:** Albert Lewin.

Based on the world-famous novel by Guy de Maupassant, the film tells of the career of Georges Duroy, a suave heartbreaker, who climbs to fame and fortune through his uncanny power over women, only to meet his death just when he seems to have attained his highest pinnacle.

The central character of Duroy, the "Bel Ami," is played by George Sanders. As to the women in his life they are Angela Lansbury and Ann Dvorak, Frances Dee, Susan Douglas, Marie Wilson and Katharine Emery.

Possessed (*Warner Bros.*)

Studio One. 10.30 a.m.
Cast: Joan Crawford, Van Heflin, Raymond Massey, Geraldine Brooks, Stanley Ridges, John Ridgely, Moroni Olsen. **Director:** Curtis Bernhardt.

Joan Crawford as a woman whose emotional balance is disturbed when her lover declares that their affaire has ended, and who finally resorts to murder in an attempt to find peace of mind.

Van Heflin plays the ex-lover; while Geraldine Brooks, a newcomer to the screen, makes a most auspicious debut.

Friday

Monsieur Verdoux (*United Artists*)

Tivoli, Strand. 10.15 a.m.
Cast: Charles Chaplin, Martha Raye, Isobel Elsom, Marilyn Nash, Robert Lewis. **Director:** Charles Chaplin.
See review on page 23.

Tuesday

Song of the Islands (*20th Century-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Betty Grable, Victor Mature, Jack Oakie and Thomas Mitchell. **Director:** Walter Lang.

This reissue tells the story of the arrival on a Polynesian island of a young man sent over to run his father's cattle ranch. He tries to buy the best harbour on the island but the owner refuses to sell. The young man falls in love with the harbour-owner's daughter and many complications arise before harmony is restored.

Roar of the Press (*Monarch*)

G.-B. Theatre. 2.30 p.m.
Cast: Wallace Ford, Jean Parker, Jed Prouty, Suzanne Kaaren. **Director:** Phil Rosen.

Reissue. Wally Williams, ace reporter, marries Alice, a small-town girl, whom he meets while covering a murder case. He brings her to New York for a honeymoon which is interrupted when the body of a man falls from a building near their hotel.

This is one of the many misadventures that befall Wally before he obtains a scoop on the capture of the murderer and is reunited with his bride.

Wednesday

Atlantic Episode (*Stahl Pyramid*)

G.-B. Theatre. 2.30 p.m.
Cast: James Mason, Margaret Rutherford, Finlay Currie and Eddie Pola. **Director:** Roy Kellino.

This reissue, formerly titled "Catch as Catch Can," is a story of Customs evasion and jewel smuggling, the main action taking place on a liner at sea. James Mason, as a Customs agent outwitting a band of crooks, provides plenty of excitement and thrills.

An Ideal Husband (*British Lion*)

Rialto. 10.30 a.m.
Cast: Paulette Goddard, Michael Wilding, Diana Wynyard, Sir Aubrey Smith, Glynis Johns, Hugh Williams, Constance Collier and Christine Norden. **Director:** Alexander Korda.

This adaptation of Oscar Wilde's play, photographed in Technicolor, is set in the year 1895. Mrs. Cheveley (Paulette Goddard) breaks into the society life of Sir Robert Chiltern (Hugh Williams) and his wife (Diana Wynyard) and tries to blackmail Sir Robert into supporting a bogus canal scheme in the Argentine—his refusal means the end of his career as a politician.

Sir Robert confides his story to his friend, Lord Goring (Michael Wilding). Mrs. Cheveley, discovering that Sir Robert has decided to fight her scheme, exposes his early life to his wife.

Sir Robert makes his speech in the House denouncing the canal scheme and as a result is offered a Cabinet appointment.

An effort by Mrs. Cheveley to indicate that Lady Chiltern and Lord Goring are lovers fails.

When the Bough Breaks (*G.F.D.—Gainsborough*)

Studio One. 10.30 a.m.
Cast: Patricia Roc, Rosamund John, Bill Owen, Brenda Bruce, Patrick Holt and Leslie Dwyer. **Director:** Lawrence Huntington.

The film tackles the problem of the child who loves and respects his foster parents and is unaware of the existence of his real mother until he is reclaimed by her. In the end, moral right triumphs over legal rights.

Warren William stiffens with antipathy on the arrival of George Sanders to tea in the home of Hugo Haas and Katherine Emery, where Angela Lansbury and Albert Basserman are also visiting, in the Loew-Lewin production of De Maupassant's "BEL AMI," which M-G-M is trade showing

Butcher's Scores Overseas

TOPLINERS IN EUROPE

BUTCHER'S Productions are finding a ready, and ever widening, market overseas, according to F. W. Baker. "Send for Paul Temple," Butcher's screen version of Francis Durbridge's popular B.B.C. radio play, directed and produced by John Argyle, has been sold to almost every territory outside the United Kingdom.

In Paris it was shown at the Cinema Colisee on the Champs Elysées under the title "L'Auberge des Tuers" (The Inn of the Killers). The success it has attained there provides a good send-off throughout France and the French colonies.

In German-speaking countries it will be known as "Der Grune Finger" (The Green Finger); and in Madrid Roy Soria has just completed the Spanish synchronisation which will assure wide distribution in Spain and the many territories in which this language is spoken.

Among other Butcher productions which have commanded popularity abroad is "Kiss the Bride Goodbye," which topped the bill at leading kinemas in many Continental cities.

Mr. Baker's latest overseas successes are the sale of the Dutch and Brazilian rights of John Argyle's recent musical success. "The Hills of Donegal." Butcher's distinct successes with productions based upon popular songs have been readily appreciated abroad, and the company's export department records a long list of successful sales with subjects of this nature.

British Foundation

John D. Wright has been appointed agent of British Foundation Distributors in the counties of Devon, Dorset and Cornwall. His address is 2, Mont Le Grand, Exeter. Telephone: Exeter 4334.

WARNER SCHEME TO FIND "NEW BLOOD"

Special Unit to Encourage Unknowns

THE first effort by a major Hollywood film studio seriously to encourage new writers and directors is to be made by Warner Bros. who plan to make available all the resources of the giant Burbank studios in giving these creative artists their opportunity.

Under the scheme a unit headed by writer Saul Elkins will operate, formed partly of practised filmmakers and partly of newcomers. A top director, such as Irving Rapper, will take a director-to-be under his ægis; writers such as Elkins and Ranald MacDougall will encourage new writing talent.

The plan will also widen the scope of the Burbank Dramatic School which has been the training ground of many of to-day's Warner Bros.' players — amongst them Alexis Smith, Eleanor Parker, Gig Young and Lois Maxwell who, discovered in London earlier this year, has already been given two principal parts in major productions. Henceforth, young players from the school will work alongside seasoned artists in the "experimental pictures" and thus get more active experience before being assigned to top Warner films

Streatham Midnight Performance

The first midnight matinée at the Astoria, Streatham, on November 1, was organised by the Rotary Club in aid of the Wandsworth Peace Memorial Fund. It included such favourites as Tommy Handley, Valerie Hobson, Clarence Wright, Forsythe, Seamon and Farrell, Peter Cavanagh, etc. As the result of an appeal made by Valerie Hobson from the stage a silver collection raised £120.

CLASSIFIED ADVERTISEMENT RATES.	
SITUATIONS VACANT	.. 4d. per word.
SITUATIONS WANTED	.. 2d. „ „
FINANCIAL	.. 6d. „ „
FOR SALE & WANTED	.. 6d. „ „
MISCELLANEOUS ..	.. 6d. „ „

Caps, 1d. per word extra. Box Nos. 6d. extra.

All Classified Advertisements must be pre paid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

SITUATIONS VACANT

Vacancies advertised are restricted to persons or employments excepted from the provisions of the Control of Engagement Order, 1947.

EXPERIENCED female Film Examiners, and Learners, required. Five-day week.—Apply, RKO Technical Department, 2/4, Dean Street, London, W.1.

WANTED, live Publicity-Advance Manager, with knowledge of front-of-house work; must be up to date and possessing excellent references; 11 weeks' employment from November 17, with prospects of permanency; interview in London.—Apply in confidence to C., Box 475, Kinematograph Weekly.

CHIEF Projectionist, trained electrician preferred, for release house, London, N.W.; London residents only need apply.—T., Box 491, Kinematograph Weekly.

SALESMAN required for West of England territory; good remuneration for right man.—Write, giving full details, R., Box 489, Kinematograph Weekly.

OPERATOR/MANAGER wanted for small kinema.—57, Waterloo Street, Leicester.

SECOND Operator wanted.—Apply, Rex, High Wycombe.

REPRESENTATIVES required who have a knowledge of Cardiff territory.—Write, stating experience, age and salary required, Monarch Film Corporation, Ltd., Morris House, Jermyn Street, S.W.1.

WANTED.—Young Man with knowledge of specialised and diagrammatic films to manage established film business; good opportunity for right man; must have good references.—Apply first instance, giving experience and salary required, to Y, Box 496, Kinematograph Weekly. Applications treated in confidence.

SITUATIONS WANTED

EXPERIENCED Manager (27) of 1,000-seater desires permanent position, circuit or independent. Original publicity, high standard of hall maintenance, capable of producing efficient and courteous staff. Would consider Assistant Manager with circuit; time no object to acquire improvements. Any area Great Britain or Eire. Married. Higest references.—Communications: Ernest H. Caro, 3, Arthur Street, Saltcoats, Ayrshire.

SUPERVISOR/MANAGER, at liberty; stage or kinema; highest references re record-breaking, attention to duty, loyalty, integrity from major and independents; liberty now; abstainer; single; anywhere first class.—A., Box 498, Kinematograph Weekly

MANAGER, experienced in all branches, seeks situation; town or country; first-class references.—M., Box 484, Kinematograph Weekly.

MANAGER, experienced, kinema or theatre, at liberty; good references, smart showman, electrical knowledge; distance no object; single.—Bell, 26, Wheeley's Road, Birmingham.

EXPERIENCED Producer-Director, Scenarist available.—A., Box 448, Kinematograph Weekly.

AS Manager; middle-aged; thoroughly experienced; distance no object; bonded.—Apply, Albert, 97, Grosvenor Park, London, S.E.5.

EXPERIENCED Manager.—First-class references; energetic worker; also has first-class electrical and mechanical experience; would entertain position of circuit engineer.—B., Box 499, Kinematograph Weekly.

CLASSIFIED ADVERTISEMENTS

FILMS AND EQUIPMENTS LTD.

MOTION PICTURE ENGINEERS

•

138, WARDOUR STREET, LONDON, W.1

Telephone: GER. 6711/2

Telegrams: KATJA, LONDON

ROYAL WEDDING

FLAGS, BUNTING, BELLS, CARNIVAL HATS, BALLOONS, FANCY DRESS.

EVERYTHING HIRE OR SALE, FOR PARTIES, DANCES, THEATRICALS, FILM PRODUCTIONS, FUNDS RAISING.

•

List K, BARNUM'S,
67, HAMMERSMITH ROAD,
(opp. Olympia), W.14. Fulham 4440

SCREEN BRIGHTNESS
The WESTONE
PERFORATED SOUND SCREEN
(Matt White or Glass Beaded)
supplied and installed

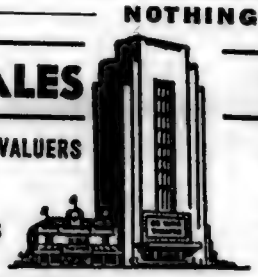
N.B. Write for particulars of our resurfacing service for existing Screens.

PROVINCIAL
CINEMATOGRAPH TRADING COMPANY
WELLESLEY BUILDINGS, 17, WELLINGTON STREET
LEEDS, 1

NOTHING TOO BIG —— NOTHING TOO SMALL

J. ROWLAND SALES LTD.

CINEMA & THEATRE AGENTS AND VALUERS
Directors: J. ROWLAND SALES, F.V.A.
ARTHUR A. TALBOT, F.C.A.
WE BUY, SELL & ADVISE ON ALL KINDS OF ENTERTAINMENT PROPERTIES.



FARADAY HOUSE, 8-10, CHARING CROSS RD.
Phones: Tem. Bar 9710, 9719 5191

SITUATIONS WANTED (Contd.)

EXPERIENCED Manager requires engagement; fully conversant all branches; good refs.; London or Home Counties preferred.—Z., Box 497, Kinematograph Weekly.

FOR SALE & WANTED

LADDERS AND STEPS, FROM RAMSAY AND SONS (FORFAR) LTD., FORFAR.

FOR Sale.—Shop and Maisonette at Denham; 3 bed, 1 large rec. kitchen, morning room, separate lav. and bath; vacant possession of maisonette; shop let on lease at £105; price £2,500; lease 88 years.—'Phone Denham 2618.

TWIN Bell and Howell 156v. projectors and all accessories, including non-sync., 100 tip-up chairs; 100 stack-easy metal chairs; full set of stage drapes; all in next to new condition, ideal for equipping small hall, canteen or club.—X., Box 495, Kinematograph Weekly.

THEATRE SEATS

SEATS reconditioned in new material. Spares for replacements.—66, St. George's Avenue, Tufnell Park, London, N.7. North 3164.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Dept. K.W.), 72 Bridge Street, Christchurch, Hants.

HIRE

NEWMAN-SINCLAIR Camera available for hire. New and complete equipment.—Inquiries, Gerrard 1963.

KINEMAS FOR SALE

FOR Sale.—Modern freehold Kinema in busy West Riding town (seating capacity over 900). It includes dance hall with catering facilities and large lounge; also large car park. The equipment and furnishings are absolutely modern and the whole has recently been decorated. The property includes a block of seven shops, all well let on leases. All inquiries (by letter only) to T. N. Steel and Co., Incorporated Accountants, Barclays Bank Chambers, Huddersfield.

KINEMA for sale (Kent), seating 35[illegible] 20 years' lease, rent £6 per week rising; net returns average £120 per week; excellent equipment, in first-class condition, just redecorated throughout; price for lease, contents and goodwill, £8,5[illegible]—W., Box 494, Kinematograph Weekly.

KINEMA in North Devon holiday resort, seating 350; recently redecorated throughout; operator's flat in building; excellent net profits, accounts available; with full equipment, freehold, £6,000.—For details, write Hillary and Co., Chartered Surveyors, 103-105, King Street, Maidenhead (telephone: Maidenhead 167).

KINEMAS WANTED

WANTED TO PURCHASE ONE OR TWO KINEMAS, PREFERABLY (BUT NOT ESSENTIAL) WITH GOOD STAGE AND DRESSING ROOMS, OR DANCE HALL; WOULD CONSIDER PURCHASE OF SMALL CIRCUIT; FUNDS AVAILABLE TO ABOUT £150,000; STATE FULLEST PARTICULARS AND PRICE FOR IMMEDIATE SETTLEMENT.—EDWARD C. HOBBS, CHARTERED ACCOUNTANT, THE SQUARE, RETFORD, NOTTS.

BUSINESS FOR SALE

RECEIVER in possession of asset desires to dispose of company as going concern; modern leasehold factory, well equipped, West London; light engineering and optical; principally engaged in production of 16-mm. sound projectors; production, tooling and assembly well advanced.—Apply, C. E. M. Hardie, 2 Basinghall Street, London, E.C.2.

GEORGE PALMER

F. G. Palmer (Proprietor).

CINEMATOGRAPH SPECIALIST

PAIR OF RECONDITIONED AS NEW 10-IN. H.I. AUTO-FEED ZEISS IKON ARC LAMPS WITH COOLED MIRRORS.

PAIR OF RECONDITIONED AS NEW 10-IN. KALEE AUTO-FEED ARC LAMPS.

PAIR OF FIRST-CLASS S/HAND 12-IN. "D"-TYPE AUTO-FEED ROSS ARC LAMPS.

12-WAY FILM CABINETS AS NEW.

128 SEATS IN ORANGE MOQUETTE WITH 19-IN. DEEP BACKS.

89, WARDOUR STREET, LONDON, W.1.

Ger. 4796 & 6143.

SLIDES

BAKER'S Hand-written Slides; cheapest and best.—Herbert Baker, Water Lane, Thaxted, Essex.

MISCELLANEOUS

FILING Cabinets, Steel Cupboards, Operators' Chairs, Desks, Fire and Burglar-proof Safes.—Office Furniture Co., Government Surplus Contractors, Victoria 8685 and 9770.

PATERSON'S (GLASGOW) LIMITED 79 HOWARD STREET

Tel: CENTRAL 5289

SEATING REPLACEMENTS REPAIRS

TRANSCONTINENTAL SHOTS LTD

CAN SUPPLY DAY & NIGHT:

Cameramen and Camera Truck

Sound and Lighting Trucks

Editor with Editing Facilities

UNLIMITED LIBRARY, SOUND AND VISUAL SHOTS ALWAYS AVAILABLE

Enquiries: Phone: GER 1470

84 WARDOUR STREET, LONDON, W.1

A few shillings spent on a classified advertisement in the "Kine." will pay handsome dividends.

Send your "Smalls" to-day!

CINEMAS FOR SALE

HOME COUNTIES. Main road position. Substantial takings. Price £30,000 (D.76)

DEVON. Modern, freehold. Unopposed. Balcony, 7-day. Sound profits. Price £22,000 (D.73)

WEST OF ENGLAND. Freehold. Main road. Seating nearly 1,000. Large income from sub-lets. 7-day. Balcony. Price £36,000 (D.62)

LONDON. Cinema or Theatre. Main road. Busy position. Large capacity. Premium £3,500

LINCS. Modern Cinema or Theatre. Seating 900. Stage. Fully licensed bars. Price £32,000

LONDON. Main road position. Populous suburb. Good capacity. 7-day. Unlimited scope. Premium £5,500 (C.22)

SOUTH WALES. Solo position, in town. Long lease. Present profits easily increased. Good capacity. Price £5,500 (B.23)

NORTHANTS. Freehold. Unopposed. Steady profits. Ideal for owner-manager. Price £6,500 (C.30)

Further particulars of above and other properties available may be obtained by principals only on application to the Sole Agents.

Messrs.

HARRIS & GILLOW

The acknowledged Cinema and Theatre Agents, Auctioneers and Valuers.

Offices:

93-95, WARDOUR STREET, LONDON, W.1

Phone: Gerrard 2504 (10 lines). Grams: "Faddist, Rath," London.

NORTHERN CINEMA EQUIPMENT Co.

(Sole Proprietors: Windmill, Eng. Co., Ltd.)

Sunfield Works, Windmill Lane, Denton, Nr. Manchester.

Telephone: DENTON 2826

Send P.C. or 'Phone for our Representative to call.

Screen Dressings
Perforated Rubber Screens
Metal Screens
Sound Acoustic Felts
Masking
Ventilating and Heating
Rewind Tables Spool Boxes
Refrigeration

DICK WHITTINGTON PANTOMIME,

in 12 scenes with a company of 40 talented Artistes and an Orchestra of 10 musicians, require a large Cinema on Sharing terms, or will hire at a Flat rent for one or two weeks commencing January 19th, 1948. A real money taker, anything missing on the Cinema Stage will be provided by the Pantomime Producer. Full details from the proprietor, Hippodrome, Margate.

BARNEY LANDO

(Member of the Agents' Association Ltd.)

Theatrical & Variety Agency

5 Wensley Road, Woodthorpe, Nottingham

Phone: Arnold, Nottm. 67134

If you contemplate staging variety acts, revues, pantomimes or a repertory of plays, please consult me. I am at your service.

STABLEFORD SCREENS LTD.

We make metal, flat white rear projection, roll-up and amateur screens. Our screen resurfacing service covers Gt. Britain from Aberdeen to Land's End.

1, STEBBING STREET, LONDON, W.11

Phone: Park 7682

E. G. TURNER

. . . supplies cinema screens

TAKING ALL RISKS

ON HIRE MAINTENANCE

43-49 Higham St., Walthamstow, E.17

Telephone: LARKSWOOD 1061-2

MODERNISATION LTD.

SPECIALIST DECORATIVE CONTRACTORS

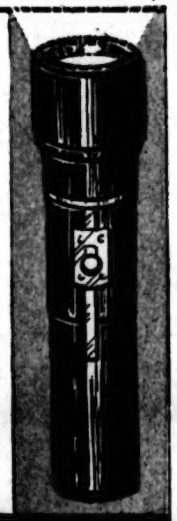
SHEFFIELD - LONDON - BATLEY - NEWCASTLE

REQUIRED IMMEDIATELY

PREMISES FOR FILM DESPATCH MUST BE WITHIN EASY REACH OF LONDON TRAIN TERMINI, Comprising TWELVE VAULTS, MANIPULATION ROOM TO HOLD SIX PERSONS, PACKING ACCOMMODATION TO HANDLE 200 DESPATCHES AND TWO OFFICES FOR CLERICAL STAFF. USUAL CONVENIENCES, Etc. FOR STAFF OF APPROXIMATELY FIFTEEN. PREMISES MUST COMPLY WITH REQUIREMENTS OF THE LOCAL AUTHORITIES AND IF NOT FACILITIES MUST BE GRANTED TO THE TENANT FOR THE NECESSARY ALTERATION OF SAME.

SUPPLY FULL PARTICULARS AND EARLIEST DATE OF POSSESSION TO BOX 2000, KINEMATOGRAPH WEEKLY, 92, LONG ACRE, LONDON, W.C.2.

- Bulb well recessed so as to give protection from direct light.
- The most EFFICIENT heavy built focussing device.
- Manufactured in RIGID moulded rubber compound and guaranteed unbreakable.
- Foolproof SWITCH.
- Has given satisfaction over a number of years to all major circuits.
- Can be recharged from mains.
- All interior contacts STAINLESS STEEL.



Enquiries to:-

MULTILITE

2 FRIENDS ROAD, CROYDON, SURREY

Croydon 8039

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
			LONDON.			
Thur., Nov. 13	10.30 a.m. & 2.30 p.m.	Century	Suez (Reissue); March of Time	20th Century-Fox	Tyrone Power	
,, ,, 13	10.30 a.m. & 2.30 p.m.	Own Theatre ...	The Private Affairs of Bel Amir; Short	M-G-M	George Sanders ...	U
,, ,, 13	10.30 a.m.	Studio One ...	Possessed	Warner	Joan Crawford ...	A
Fri., ,, 14	10.15 a.m.	Tivoli	Monsieur Verdoux...	United Artists ...	Charles Chaplin ...	A
Tues., ,, 18	10.30 a.m. & 2.30 p.m.	Century ..., ...	Song of the Islands (Reissue); March of Time.	20th Century-Fox	Betty Grable	A U
Wed., ,, 19	2.30 p.m.	G.B. Theatre ...	Atlantic Episode (Reissue) ...	Pyramid Films ...	James Mason	
,, ,, 19	10.30 a.m.	Rialto	An Ideal Husband	British Lion ...	Paulette Goddard ...	A
,, ,, 19	10.30 a.m.	Studio One ...	When the Bough Breaks ...	G.F.D.	Patricia Roc	A
			CARDIFF.			
Tues., Nov. 18	10.30 a.m.	Olympia	Lost Angel (Reissue)	M-G-M	Margaret O'Brien	
,, ,, 18	10.30 a.m.	Empire	Christmas Eve	United Artists ...	George Raft	U
,, ,, 18	11 a.m.	Park Hall ...	Three on a Ticket	Pathe	Hugh Beaumont ...	A
Wed., ,, 19	11 a.m.	Park Hall ...	Devil on Wheels	Pathe	Darryl Hickman ...	A
Fri., ,, 21	10.45 a.m.	Capitol	Saigon	Paramount ...	Alan Ladd	A
,, ,, 21	11 a.m.	Park Hall ...	High Conquest	Pathe	Gilbert Roland ...	U
			BIRMINGHAM.			
Tues., Nov. 18	10.30 a.m.	Forum	Two Girls and a Sailor (Reissue)	M-G-M	Van Johnson	
,, ,, 18	10.30 a.m.	West End ...	Christmas Eve	United Artists ...	George Raft	U
,, ,, 18	10.30 a.m.	Futurist ...	Lady Chaser	Pathe	Robert Lowery ...	A
Wed., ,, 19	10.30 a.m.	Scala	High Conquest	Pathe	Gilbert Roland ...	A
Thur., ,, 20	10.30 a.m.	Scala	Saigon	Paramount ...	Alan Ladd	A
,, ,, 20	10.30 a.m.	Futurist ...	Vacation Days	Pathe	Freddie Stewart ...	U
Fri., ,, 21	10.30 a.m.	Forum	Lost Angel (Reissue)	M-G-M	Margaret O'Brien ...	
,, ,, 21	10.30 a.m.	Scala	Lighthouse	Pathe	Don Castle	
			GLASGOW.			
Tues., Nov. 18	11 a.m.	La Scala	Her First Romance (Reissue) ...	Monarch	Edith Fellowes ...	
,, ,, 18	10.30 a.m.	Picture House ...	Christmas Eve	United Artists ...	George Raft	U
,, ,, 18	10.50 a.m.	Cranstons ...	Three on a Ticket	Pathe	Hugh Beaumont ...	A
,, ,, 18	11 a.m.	La Scala ...	Her First Romance	Monarch	Edith Fellowes ...	A
Wed., ,, 19	11 a.m.	La Scala ...	Mystery of the Wentworth Castle (Reissue)	Monarch	Boris Karloff	A
,, ,, 19	10.50 a.m.	Cranstons ...	Devil on Wheels	Pathe	Darryl Hickman ...	A
,, ,, 19	11 a.m.	La Scala ...	Mystery of the Wentworth Castle	Monarch	Boris Karloff	A
Thur., ,, 20	10.50 a.m.	Playhouse ...	High Conquest	Pathe	Gilbert Roland ...	A
Fri., ,, 21	10.45 a.m.	La Scala ...	An Ideal Husband	British Lion ...	Paulette Goddard ...	A
,, ,, 21	10.30 a.m.	Cosmo	Two Girls and a Sailor (Reissue)	M-G-M.	Van Johnson	
,, ,, 21	10.15 a.m.	Regal	The Sea Hawk (Reissue) ...	Warner	Errol Flynn	
			LEEDS.			
Tues., Nov. 18	10.30 a.m.	Tower	Two Girls and a Sailor (Reissue)...	M-G-M.	Van Johnson	
,, ,, 18	10.30 a.m.	Majestic ...	Christmas Eve	United Artists ...	George Raft	U
,, ,, 18	10.30 a.m.	Ritz	Lighthouse	Pathe	Don Castle	A
,, ,, 18	10.45 a.m.	Tatler	Mystery of the Wentworth Castle	Monarch	Boris Karloff	A
Wed., ,, 19	10.30 a.m.	Tower	Lost Angel (Reissue)	M-G-M.	Margaret O'Brien ...	A
,, ,, 19	10.30 a.m.	Ritz	Three on a Ticket	Pathe	Hugh Beaumont ...	A
Thur., ,, 20	10.30 a.m.	Ritz	Devil on Wheels	Pathe	Darryl Hickman ...	A
Fri., ,, 21	10.45 a.m.	Tower	An Ideal Husband	British Lion ...	Paulette Goddard ...	A
,, ,, 21	10.30 a.m.	Ritz	High Conquest	Pathe	Gilbert Roland ...	U
			LIVERPOOL.			
Tues., Nov. 18	10.45 a.m.	Futurist ...	Three on a Ticket	Pathe	Hugh Beaumont ...	A
Wed., ,, 19	10.45 a.m.	Palais de Luxe ...	Two Girls and a Sailor (Reissue)	M-G-M	Van Johnson	
,, ,, 19	10.45 a.m.	Trocadero ...	Slave Girl	G.F.D.	Yvonne de Carlo ...	A
,, ,, 19	10.45 a.m.	Scala	Devil on Wheels	Pathe	Darryl Hickman ...	A
Fri., ,, 21	10.45 a.m.	Forum	Lost Angel (Reissue)	M-G-M	Margaret O'Brien ...	A
,, ,, 21	10.30 a.m.	Trocadero ...	Christmas Eve	United Artists ...	George Raft	U
,, ,, 21	10.45 a.m.	Majestic ...	High Conquest	Pathe	Gilbert Roland ...	U
			MANCHESTER.			
Tues., Nov. 18	10.30 a.m.	Gaumont ...	Christmas Eve	United Artists ...	George Raft	
,, ,, 18	10.45 a.m.	New Oxford ...	Slave Girl	G.F.D.	Yvonne de Carlo ...	A
,, ,, 18	10.45 a.m.	Theatre Royal ...	Three on a Ticket	Pathe	Hugh Beaumont ...	A
,, ,, 18	10.30 a.m.	Gaiety	Mystery of the Wentworth Castle	Monarch	Boris Karloff	A
Wed., ,, 19	10.45 a.m.	Market St. P.H.	Lost Angel (Reissue)	M-G-M	Margaret O'Brien ...	A
,, ,, 19	10.30 a.m.	New Oxford ...	Circus Boy; Master Key, Eps. 1, 2 and 3.	G.F.D.	James Kenney ...	A
,, ,, 19	10.30 a.m.	Deansgate ...	Klondyke Fury; Drums of the Desert.	Monarch	Edmund Lowe ...	A
,, ,, 19	10.45 a.m.	Theatre Royal ...	Devil on Wheels	Pathe	Darryl Hickman ...	A
Thur., ,, 20	10.45 a.m.	Gaiety	High Conquest	Pathe	Gilbert Roland ...	A
Fri., ,, 21	10.45 a.m. & 2.15 p.m.	Private	The Sea Hawk (Reissue) ...	Warner	Errol Flynn	
,, ,, 21	10.45 a.m.	Deansgate ...	Border Bandits	Pathe	Johnny Mack Brown	U
			NEWCASTLE.			
Tues., Nov. 18	10.30 a.m.	Grainger ...	Lost Angel (Reissue)	M-G-M	Margaret O'Brien ...	
,, ,, 18	10.30 a.m.	Essoldo	Possessed	Warner	Joan Crawford ...	A
Wed., ,, 19	10.30 a.m.	Essoldo	Two Girls and a Sailor (Reissue) ...	M-G-M	Van Johnson ...	
,, ,, 19	10.30 a.m.	Stolls	Three on a Ticket	Pathe	Hugh Beaumont ...	A
,, ,, 19	10.15 a.m.	Grainger ...	Her First Romance; Mystery of the Wentworth Castle.	Monarch	Edith Fellowes ...	A
Thur., ,, 20	10.30 a.m.	Stolls	Devil on Wheels	Pathe	Darryl Hickman ...	A
Fri., ,, 21	10.30 a.m.	Queen's	Christmas Eve	United Artists ...	George Raft	U
,, ,, 21	10.30 a.m.	Stolls	High Conquest	Pathe	Gilbert Roland ...	A
,, ,, 21	10.15 a.m.	Grainger	Drums of the Desert; Klondyke Fury	Monarch	Ralph Byrd	A
			NOTTINGHAM.			
Fri. Nov. 21	10.30 a.m.	Elite	Two Girls and a Sailor (Reissue)	M-G-M	Van Johnson	
,, ,, 21	10.45 a.m.	Scala	Slave Girl	G.F.D.	Yvonne de Carlo ...	A
,, ,, 21	10.15 a.m.	Carlton	The Sea Hawk (Reissue) ...	Warner	Errol Flynn	
			SHEFFIELD.			
Tues., Nov. 18	10.30 a.m.	Cinema House ...	The End of the River	G.F.D.	Sabu	U
,, ,, 18	10.30 a.m.	Hippodrome ...	Possessed	Warner	Joan Crawford ...	A
,, ,, 18	10.40 a.m.	Union St. P.P. ...	Lighthouse	Pathe	Don Castle	A
Wed., ,, 19	10.40 a.m.	Union St. P.P. ...	Three on a Ticket	Pathe	Hugh Beaumont ...	A
Thur., ,, 20	10.40 a.m.	Union St. P.P. ...	Devil on Wheels	Pathe	Darryl Hickman ...	A
Fri., ,, 21	10.30 a.m.	Hippodrome ...	Lost Angel (Reissue)	M-G-M	Margaret O'Brien ...	A
,, ,, 21	10.30 a.m.	Regent	Christmas Eve	United Artists ...	George Raft	U
,, ,, 21	10.40 a.m.	Union St. P.P. ...	High Conquest	Pathe	Gilbert Roland ...	A
,, ,, 21	10.45 a.m.	Cinema House ...	Her First Romance	Monarch	Edith Fellowes ...	A

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS, Ltd., Long Acre, London, W.C.2.

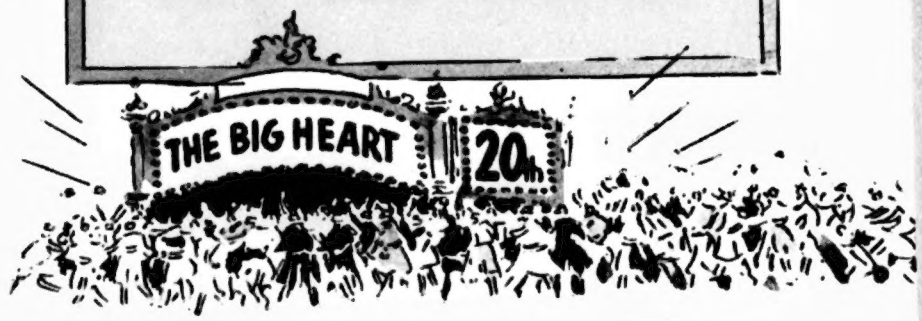
AT A TIME WHEN GOOD PICTURES ARE MOST NEEDED!

TYRONE POWER
MAUREEN O'HARA
"THE BLACK SWAN"
IN TECHNICOLOR

JUNE HAVER
MARK STEVENS
"I WONDER WHO'S KISSING HER NOW"
IN TECHNICOLOR

TOM WALLS · CLIFFORD EVANS
CAROL RAYE · PATRICIA BURKE
and with
SONIA DRESDEL · JOHN WARWICK
"WHILE I LIVE"

MAUREEN O'HARA
JOHN PAYNE
"THE BIG HEART"



The Privilege and Pleasure of... 20th CENTURY-FOX

Triumphant Paramount

BURT LANCASTER
IN HAL WALLIS' PRODUCTION
I WALK ALONE

LADD AND LAKE... *the Screen's Great Thrill Team in a picture as Intriguing as the* MYSTIC EAST!

When LADD *loves . . . he writes his own rules!*

Paramount presents

ALAN LADD · VERONICA LAKE

"SAIGON"

IN

WITH

DOUGLAS DICK · WALLY CASSELL · LUTHER ADLER
MORRIS CARNOVSKY · MIKHAIL RASUMNY

Produced by P.J. WOLFSON · Directed by LESLIE FENTON

SCREENPLAY BY P.J. WOLFSON AND ARTHUR SHEEKMAN · BASED ON A STORY BY JULIAN ZIMET

A PARAMOUNT PICTURE

WATCH FOR
PROVINCIAL
TRADE SHOWS